

LIVE BRAVE.

THE ARCHITECT PAINTER PRESS





Just released (2023)—my homage to the 100th anniversary of the publication of Le Corbusier's book *Toward an Architecture*. My encounter with his book and artistic genius when I was a student at Princeton University 50 years ago inspired me to likewise become an architect, painter, and writer. (And change my name—more than once!)

"EVERYTHING IS ARCHITECTURE" —LE CORBUSIER

HENRY TRUCKS

PAINTER

ARCHITECT, PAINTER, AND WRITER
JEF7REY HILDNER
launched The Architect Painter Press in 2005 under the banner "Live Brave."

***THE ARCHITECT PAINTER PRESS** presents Hildner's passionate artistic, intellectual, and metaphysical insights—reflecting his focus on the architecture of art and life. His 11 books include Visual Ef9ects, Metaphysical Warrior, Daedalus 9, Garches 1234, and Call Me Daedalus.*

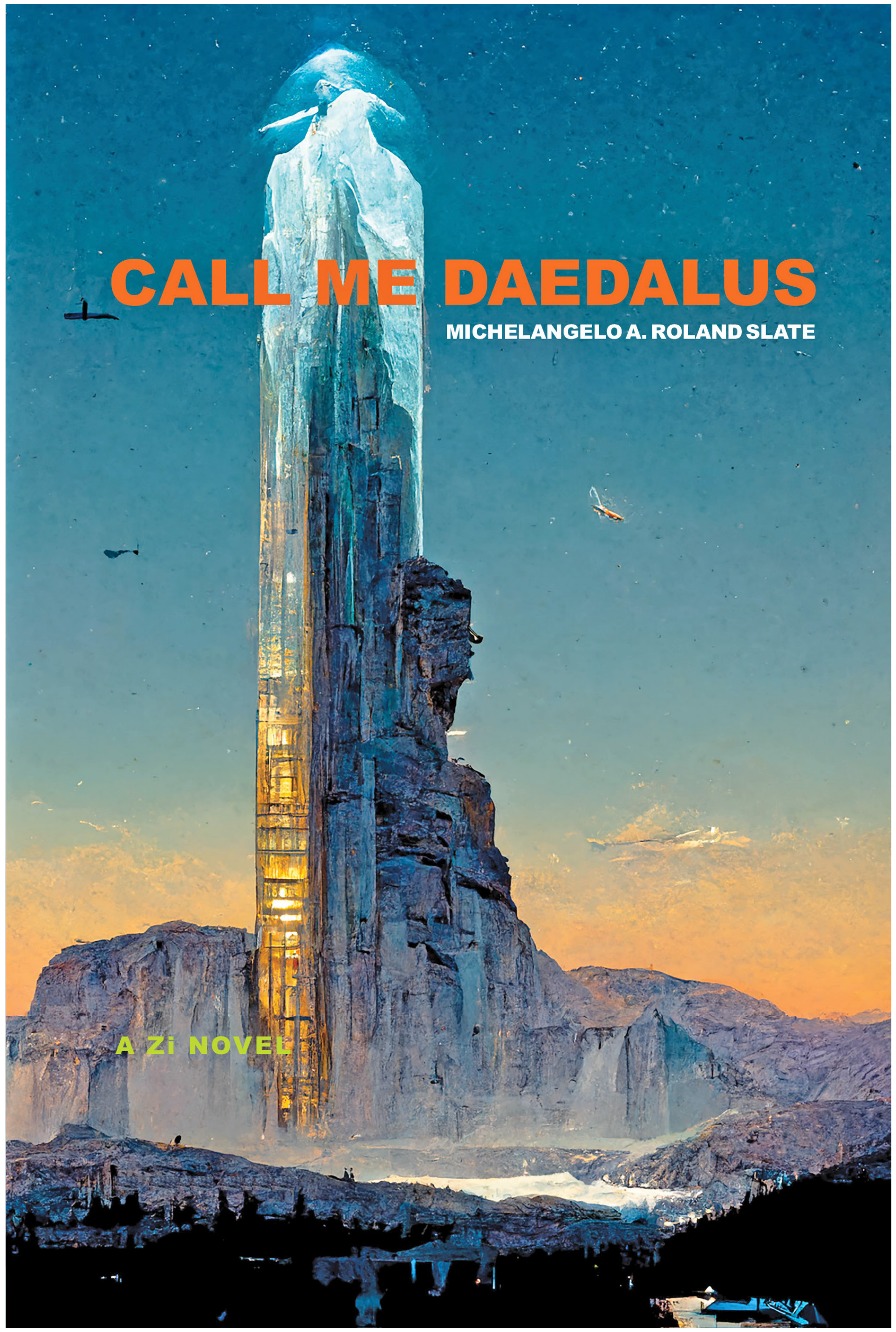
You can discover his unique buildings, paintings, books, essays, and screenplays in many venues—from online platforms like IMDb, Coverfly, and Internet Archive to print platforms like Journal of Architectural Education and Global Architecture Houses.

The book Architectural Formalism, by Hakan Anay, features Hildner's iconic essay "Formalism: Move | Meaning" alongside essays by renowned theorists Rosalind Krauss, Peggy Deamer, Robert Slutzky, and Colin Rowe. Connective Tissues, by architecture luminary Peter Waldman, features Hildner's maverick 18-page cinematic Epilogue, "LABYRINTH R.U.N."

Among his awards, Hildner received an Association of Collegiate Schools of Architecture prize for excellence in teaching. He won the Blue Ribbon Award for Excellence in Design from the New Jersey Chapter of The American Institute of Architects for Dante | Telescope House.

Jef7rey sometimes paints under the name Henry Trucks and writes under the names Madison Gray, Eliot Plum, and Michelangelo A. Roland Slate, aka M.A.R.S. He earned his undergraduate and graduate degrees from Princeton University.

Like the first architects—oracles, astronomer-priests—Jef7rey quests to grok the Architecture of the Form & Story of Reality. And give artistic expression to his vision. He draws inspiration from the ancient Greek myth about the protagonist Joseph Campbell called "the hero of the way of thought"—the architect of the Labyrinth and Wings: Daedalus.



MY 2022 CUBIST-CRAFTED GRAPHIC ZI NOVEL (ZI = NI + AI)—AN EPIC SCI-FI THRILLER—CREATED BY MY ALTER EGO M.A.R.S.

ARCHITECTURE IS A STORY TOLD THROUGH A BUILDING

HENRY TRUCKS

P A I N T E R

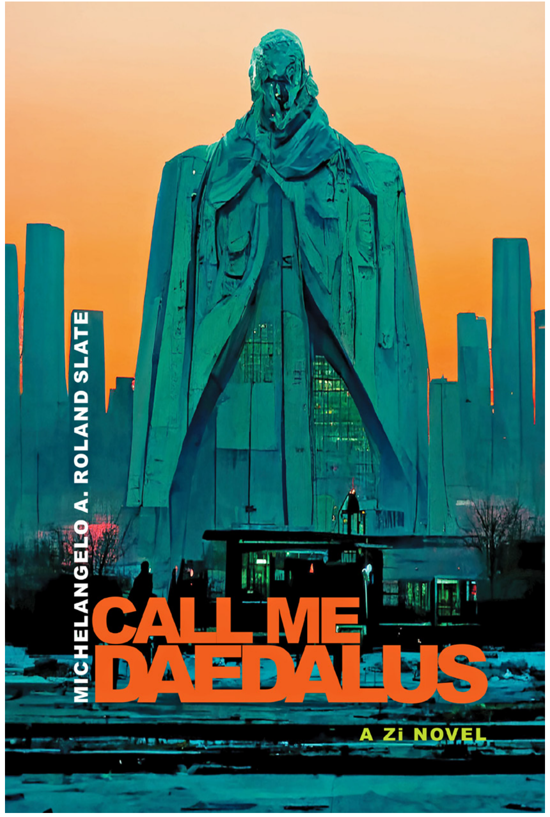
ancient myths meet modern landscapes

S P E C I A L E D I T I O N 2 0 2 3

SACRAMENTO, CALIFORNIA

THE ARCHITECT PAINTER PRESS

JEF7REY HILDNER



ZI | ZiNTELLIGENCE: BEYOND NI AND AI

BOOKS BY JEF7REY HILDNER (AKA HENRY TRUCKS AND MICHELANGELO A. ROLAND SLATE) **:**

CALL ME DAEDALUS: A Zi NOVEL + TOWARD AN ARCHITECTURE AI | 2023

AUTHOR, BOOK DESIGNER, AND PUBLISHER

LIVE BRAVE: A Tribute To Laura Middleton
VISUAL EF9ECTS | Architecture and the Chess Game of Form & Story
METAPHYSICAL WARRIOR: Meditations on the art & science of life
HENRY TRUCKS — Painter : ancient myths meet modern landscapes
MISFITZ BECAUSE: What Doesn't Belong—and Why? Mind-Teasers!
DAEDALUS 9 | THE ARCHITECT PAINTER [improv 1.0]
PICASSO LESSONS: The Sixth Woman of Les Demoiselles d'Avignon
GARCHES 1234 | Remembering the Mathematics of the Ideal Villa: An Essay on Le Corbusier's 1927 Villa de Monzie/Stein

CONTRIBUTOR

ARCHITECTURAL FORMALISM, by Hakan Anay—Rosalind Krauss, Peggy Deamer, Robert Slutzky, Colin Rowe | "Formalism: Move|Meaning"
REMEMBRANCE AND THE DESIGN OF PLACE, by Frances Downing | "Fact and Implication"
CONNECTIVE TISSUES: Ten Essays by University of Virginia Kenan Fellows 2001–2016, by Peter Waldman | Epilogue: "LABYRINTH R.U.N."

HENRY TRUCKS — PAINTER : ancient myths meet modern landscapes

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THE ARCHITECT PAINTER PRESS
archive.org/details/Jef7reyHildnerArchitect-QFB | thearchitectpainterpress@gmail.com | SACRAMENTO, CALIFORNIA

ACKNOWLEDGMENTS. "Success," Earl Nightingale said in *The Strangest Secret*, "is the progressive realization of a worthy ideal." This book, which has taken over 13 years of development since its initial publication as a modest 64-page paperback in 2010, stands as a testament to Nightingale's epiphany. My journey toward the progressive realization of *Henry Trucks* has been both challenging and rewarding. I wish to express my gratitude to the individuals who have played a key role in my success.

Richard Rosa, a cornerstone of artistic camaraderie, opened the gates to the enchanting realm of "The *F* Word" symposium at the prestigious Syracuse University School of Architecture Program in Florence. Preparing my presentation "Visual Ef9ects" for that February 2016 symposium on Formalism inspired me to create the book *VISUAL EF9ECTS / Architecture and the Chess Game of Form & Story*. This experience also influenced my development of *Henry Trucks*. I retitled two paintings to convey their chess-inspired strategic and symbolic depth—further underscoring the chess-based themes of Move & Meaning and Form & Story woven into the book. *Ship* became *Temple of the Ancient Knight*. *Acropolis* became *House of the White Knight*.

George Gintole, my visual compass since our graduate student years at Princeton, ignited my quest to explore architecture and painting as symbiotic arts. Richard "Smoke" Atchison, master craftsman of the frames for *Ulysses* and *Daedalus*, transformed aircraft aluminum from a Fort Worth stockyard into vital components of my paintings, bringing my designs to life. For 50 years, architecture luminary Peter Waldman's poetic spirit has inspired and contoured my journey.

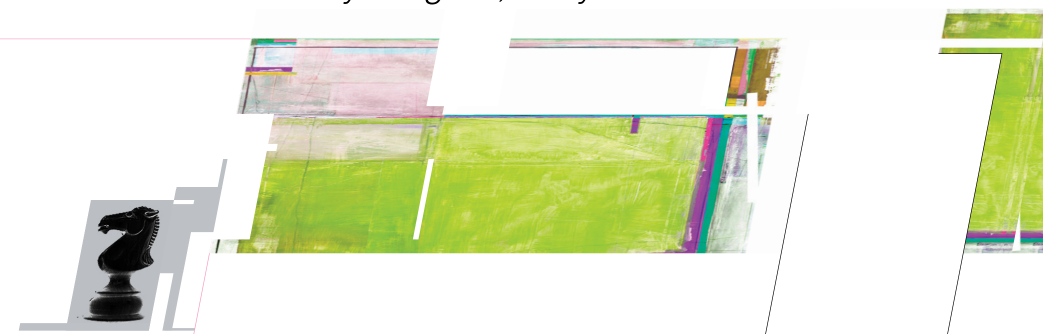
My patrons—Ellen Peckham and John Lanasa of AE Ventures Foundation; Alex and Patrick Magness; Sho-Ping Chin and David Chan; Michele and Chip Chandler; Eric Fauerbach; Honor Hill; Scott Wall; Kelly, Evan, and Mark Hildner; John Lanasa and Paul Hildner; Austin Nelson, Woodrow Nelson, and Emily Hildner—their belief and generosity sustain my voyage.

David Zlowe, valiant client and custodian of Dante|Telescope House—his courage gave wings to my vision quest.

Laura Dawn Middleton (November 27, 1963 – November 29, 2017): For 35 years, my unwavering ally and steadfast friend. During the last three-and-a-half years of her travels among us, she illuminated my world. Her profound departure catalyzed me to triple down on my lifelong determination to unriddle the mysterious Architecture of Reality and bravely express my vision through my work. Laura, your spirit, where does it adventure now? Within which Room of the House of Reality do you now dwell? As you navigate this vast, enigmatic Labyrinth?

BOOK WRITTEN, CREATED, DESIGNED, AND PRODUCED BY JEF7REY HILDNER

For my daughter, Emily—Soul visible



"I DRAW NO DISTINCTION BETWEEN THE CONSTRUCTION OF A BOOK AND THE CONSTRUCTION OF A PAINTING." —HENRI MATISSE

SELF-TAUGHT PAINTER JEF7REY HILDNER, AKA HENRY TRUCKS, draws on his inspiration as an architect to explore the theme of the rectangle, simultaneously aesthetic and symbolic. He invites viewers to explore the open-ended meaning of his semi-abstract pictures by seeing them as both maps and windows: panoramic landscapes you could either snapshot from an airplane or view from your porch looking toward the horizon. His paintings depict site plans and facades—open spaces and walls.

The Architect Painter presents not only a highly developed aesthetic language, which he applies to his buildings. Through the asymmetric layering of lines and planes, positive figures and negative spaces—through devices of color, texture, and collage—he also evokes the spirit of ancient myths: a symbolic dimension that infuses his architecture.

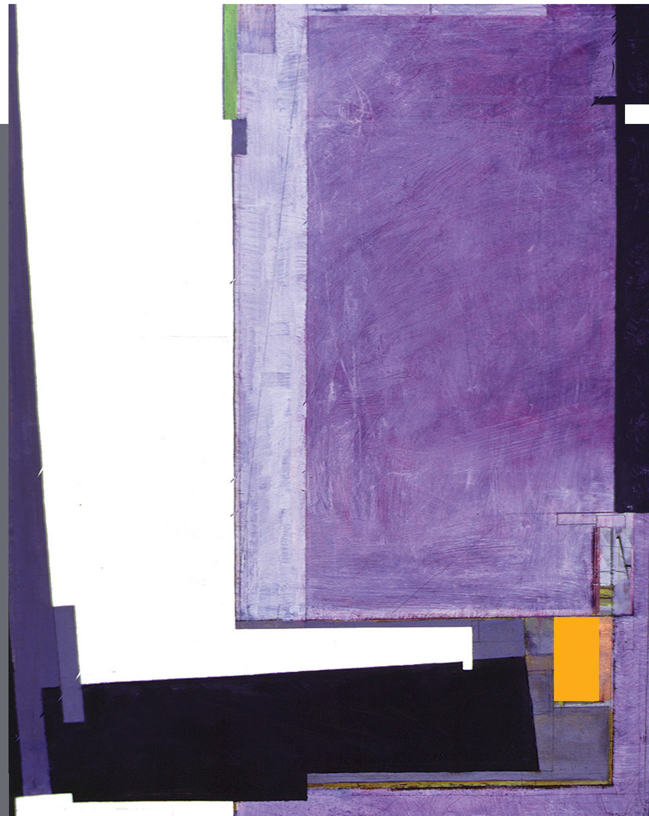
Blending the full range of nine signature concepts outlined in his book *Daedalus 9*, including Control and Soul, Pretty and Gritty, Jigsaw Design, Negative Cubism, and Empty Space|Full Space, the artist explores what he calls the "Visual Chess Game of Move & Meaning"—the basis for an architecture of Form & Story that he has so far most fully realized in his award-winning project, Dante|Telescope House.

This large-format hardcover edition, printed on archival paper, features high-resolution images of paintings produced from full-size digital captures. Also featured: Hildner's iconic essay "Significant Space," photographs of his architectural projects, and AI-generated images that underscore a signature source of inspiration: the myth of Daedalus—the legendary ancient Greek architect, inventor of the Labyrinth and Wings.




"The problem is to evoke
the simultaneous presence
of painting and architecture."
—Theo van Doesburg
Art is a naked vision quest

"I rhyme [I paint] . . . to see myself, to set the darkness echoing." —Seamus Heaney



Art presents more than meets the eye



THE SILVER KNIGHT OF ART



MY AVATAR



SIGNIFICANT SPACE

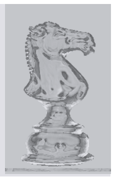


ART IS A CHESS GAME OF FORM & STORY WAGED ON THE BATTLEFIELD OF THE AESTHETIC & SYMBOLIC RECTANGLE | WALL, CANVAS, PAGE, AND SCREEN

THE ARMIES OF FORM & STORY FIGHT THE WAR OF ART
THEY FIGHT FOR OUR MIND AND SOUL AND HEART

In 1923, Le Corbusier published his iconic book *Toward an Architecture*.
I vision-quest . . .

TOWARD A SIGNIFICANT ARCHITECTURE
AN ARCHITECTURE OF FORM & STORY



ARCHITECTURE IS A METAPHOR FOR THE FORM & STORY OF THE WORLD
A METAPHOR FOR OUR LABYRINTH R.U.N.

"All art tends towards structuring the contradiction between that which appears and that which signifies, between form and meaning."
—Robert Slutzky, "Re-Reading Phenomenal Transparency"

Through painting, I seek to find the Significant Form & Significant Space of my architecture.

why i paint + significant space + move & meaning



Through painting,
I foreshadow an architecture of Form & Story.

“All art tends towards structuring the contradiction between that which appears and that which signifies, between form and meaning.”

—Robert Slutzky, “Re-Reading Phenomenal Transparency”



THEORY

why i paint + significant space + move & meaning





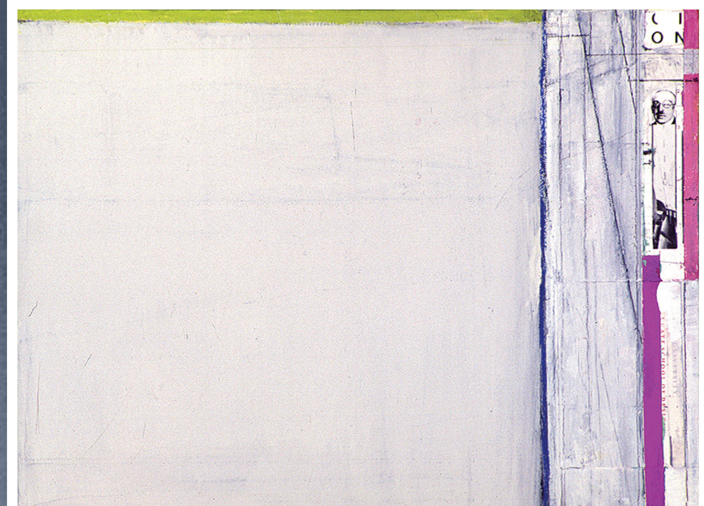
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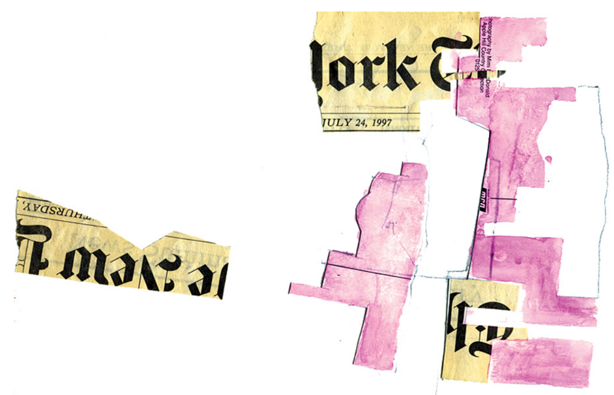
WHY I PAINT. In the fall of 1995, I began to teach myself to paint. A licensed architect, I was teaching at the University of Virginia, conducting a graduate architecture design studio and a graduate theory seminar on the emergence of abstraction in modern art. Up to that point, I had made works on paper—collages and drawings in gouache and ink—and had created several buildings, most notably *Dante|Telescope House*, for which I had painted murals and designed rugs and sandblasted glass (images below). I was ready to become a painter. I knew why I wanted to paint and the concepts I wanted to explore. So I made the leap. And I'm glad I did. It "has made all the difference." [1]



INSET: **PERGOLA**, 1984. Acrylic on wall. My first painting: a mural for Forbes College, Princeton University
BACKGROUND: **NORTH**, Dante|Telescope House, 1991–1996.. Fragment of one of the two 80 x 12 in. sandblasted glass panels that flank the entrance door to Dante|Telescope House (garden facade shown on opposite page). The fragment features my abstraction of the plan of the Dante|Telescope North Star Monolith and a line from Dante's *Inferno*: "I do not yet know how I entered."



One of my first paintings: **OBSERVATORY**, 1995. Oil, collage, and pencil (charcoal, graphite) on canvas. 8 x 10 in. Private Collection, New York, NY



[1] "Two roads diverged in a wood, and I— / I took the one less traveled by, / And that has made all the difference." —Robert Frost, "The Road Not Taken"



Painting allows pure artistic freedom.

No client or contractor factors into the equation.
No editor makes changes.
Time and money don't shape the work.

I strive to honor the timeless slogan of the pioneer-artist:
"My work, done my way."

Which doesn't mean that I made these paintings uninfluenced
by artistic forces outside of myself.
Mentor-heroes have equipped me with compass and lantern for my journey.
Painters: Diebenkorn, Mondrian, Matisse, Braque, Picasso, Gris, Baranceanu, Kondos, Thiebaud, Avery, Fra Angelico, Piero, Cézanne.
Architects: Le Corbusier, Schindler, Rietveld, Hadid, Olgiati, Waldman, Graves, Hejduk, Eisenman, Barragán, Gaudí, Terragni.

Through painting,
I seek to find the Significant Form & Significant Space of my architecture.

Through painting,
I foreshadow an architecture of Form & Story.

DESIGNING THE VISUAL FIELD | THE ARCHITECTURE OF FORM AND SPACE. My work explores ideas and themes that spring from my research into the theory of art. I highlight one central theme in the following essay (p. 24), which I wrote in 2000: "**SIGNIFICANT SPACE**."

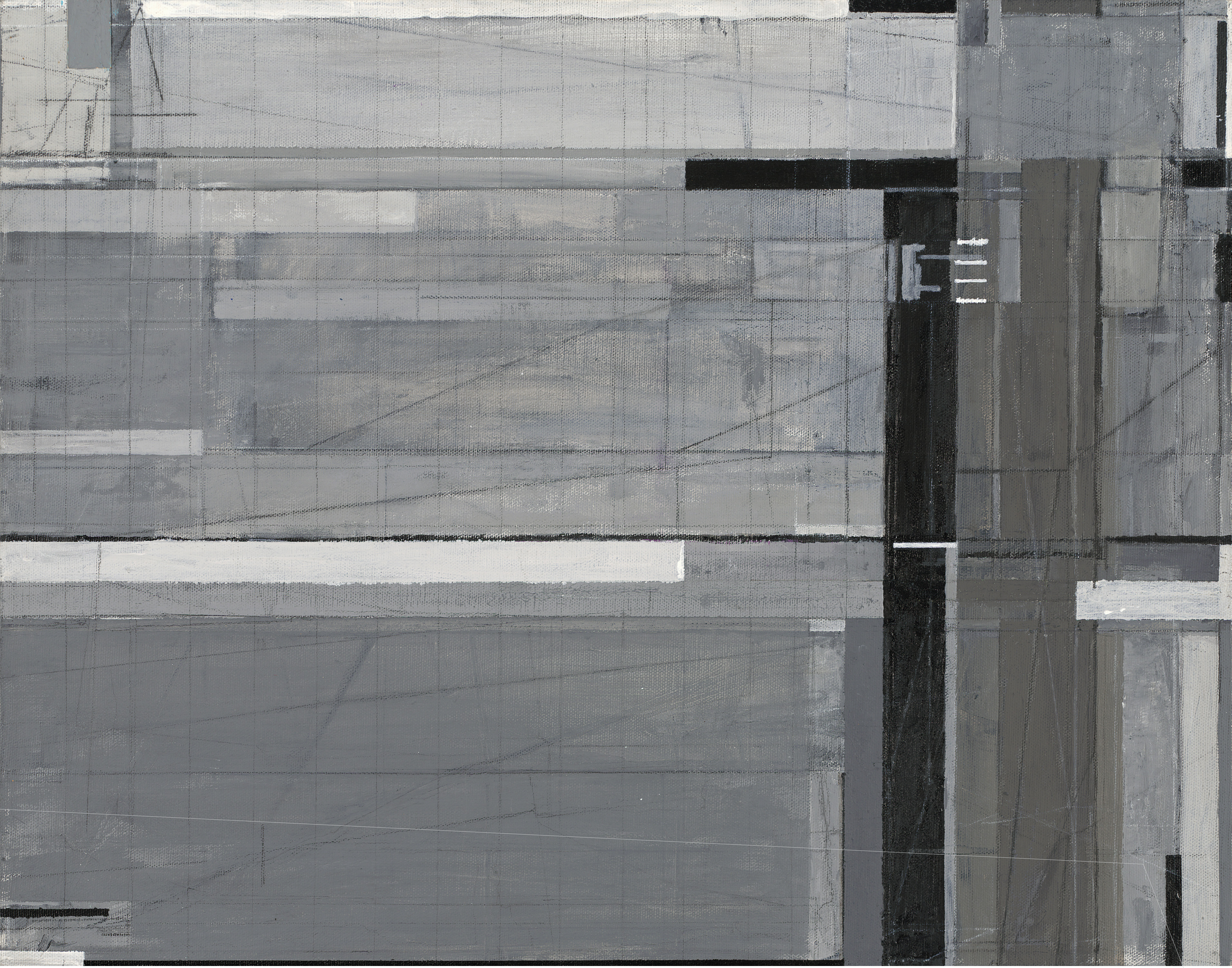
ON THE RIGHT: MY FIRST PAINTING—***SPACECRAFT***, 1995. ACRYLIC, COLLAGE, AND PENCIL (GREASE, CHARCOAL, GRAPHITE) ON CANVAS. 24 X 36 IN.











Graylands, 1995. Acrylic and pencil (charcoal, graphite) on canvas. 16 x 20 in.

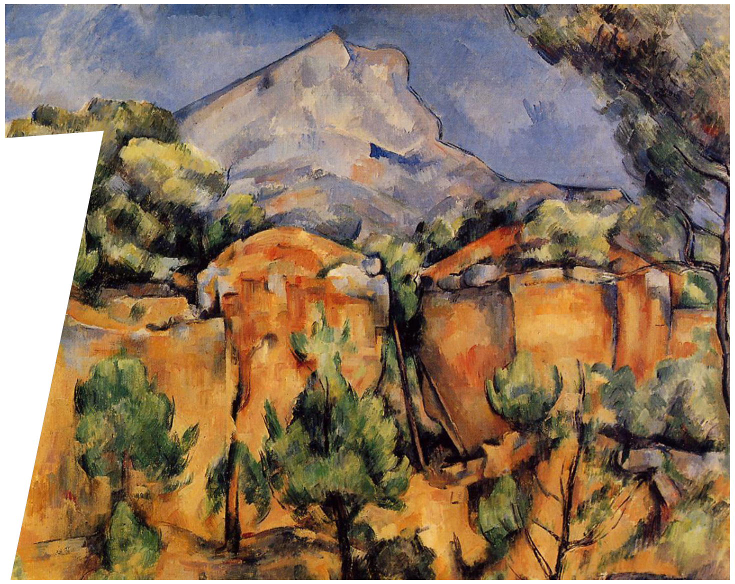
IN HIS BOOK *ART* (1914), TWENTIETH-CENTURY CRITIC CLIVE BELL FOCUSED ON WHAT HE CALLED SIGNIFICANT FORM — I FOCUS ON WHAT I CALL

SIGNIFICANT SPACE

Turning a negative into a positive in the landscapes (and walls) of modern art



1 *Mont Sainte-Victoire Seen from the Bibemus Quarry*, c. 1897. Paul Cézanne. Oil on canvas. 25.5 x 32 in. The Baltimore Museum of Art. © Public Domain.
2 *Seated Figure with Hat*, 1967. Richard Diebenkorn. Oil on canvas. 60 x 60 in. (152.4 x 152.4 cm). Estate #1412. © The Richard Diebenkorn Foundation.
3 *Ocean Park #54*, 1972. Richard Diebenkorn. Oil and charcoal on canvas. 100 x 81 in. (254 x 205.7 cm). Estate #1469. © The Richard Diebenkorn Foundation.



1



2



3

NEGATIVE AND POSITIVE attributes of matter at the atomic level preoccupied advanced physicists at the start of the twentieth century. J.J. Thomson discovered the electron in 1897. Ernest Rutherford named the proton in 1919. During the same time frame, negative/positive issues involving the visual structure of human-scale space and form preoccupied avant-garde painters.

Cézanne, Matisse, Malevich, Picasso, Braque—these and other artists invented what British art critic Clive Bell famously described in his classic 1914 book, *Art*, as "Significant Form." They didn't try to record a camera-accurate view of the exterior world. They created pictures that broke free, in minor and major ways, from ordinary perception. Artists made paintings according to their own rules. Form, these artists asserted, has aesthetic value and meaning—*significance*—in its own right. The true value of form doesn't spring from how well it corresponds with nature or to the way the world looks to those who don't make art.

In addition to research into Significant Form, painters also explored what I call Significant Space. Space that leaps to the foreground in the hierarchy of the form-space visual field. Space that becomes no less form than form itself. Space that radiates compositional importance and influence as well as, ideally, symbolic meaning. Modern, abstract art in large measure evolved from the interplay of these complementary concepts: SIGNIFICANT FORM & SIGNIFICANT SPACE.

One of the major expressions of Significant Space involves what artists and designers call “negative space.” When we look at an object, we see space around the object. We typically regard the object as the positive element and the space around the object as the negative element. Modern painters activated this negative element: They designed the surrounding space that an object generates. They treated space as form! Setting up a yin-yang ambiguity between positive and negative elements in a picture, painters gave spaces figural identity equal in compositional value to objects. In other words, they treated the solids (positive objects) and voids (negative spaces) as interdependent abstract elements of the visual field. In keeping with Mondrian’s manifesto, “The modern artist is the conscious artist,” modern painters consciously designed the relationships between figural solids and figural voids.

How important was this? Painter Joseph Albers summed it up this way: “Perhaps the only entirely new and probably the most important aspect of today’s language of forms is the fact that ‘negative’ elements (the remainder, intermediate, and subtractive quantities) are made active” (“Creative Education,” Sixth International Congress for Drawing, Art Education, and Applied Art, Prague, 1928).

OBJECT/BACKGROUND : FIGURE/GROUND : FIGURE|FIELD. For the fountainhead of this idea, which also influenced modern photography, sculpture, and architecture, we look to Cézanne. His painting *Mont Sainte-Victoire Seen from the Bibemus Quarry* (illustration 1), for example, depicts (as the painting’s title tells us) a mountain and a quarry. But Cézanne also gave a major role to the sky. He made it the largest shape in the composition and treated it as Significant Space: compositionally important negative space. Through size, shape, and contour, Cézanne gave the sky as much visual weight as the mountain with which it figurally interlocks. And Cézanne crafted their mutual outline with self-conscious élan: He juxtaposed the resolute razor-sharp edge of the left side to the meandering jagged edge of the right. The sky conventionally defines the background against which we see an object such as a mountain—the sky functioning as the “ground,” or what I call the field, against which we see a “figure.” But Cézanne didn’t treat the sky as a background or leftover space. He treated the sky as a carefully designed figure. He created what art critic Patrick Heron calls “solid space” (see his essay “Solid space in Cézanne,” *Modern Painters*, Spring 1996, pp. 16–24). And through the device of object/background ambiguity—typically called “figure/ground” ambiguity (or what I call Figure|Field ambiguity)—Cézanne turned mountain and sky into a basic art lesson. Quirky, interdependent shapes arranged on a flat surface, warm mountain and cool sky oscillate between their roles as solid and void and demonstrate textbook equilibrium between positive object and negative space.

Likewise, Cézanne upends our perception of the spatial position of mountain and sky. Actually just paint, they function as pieces of a jigsaw puzzle—neither piece in front of the other. By treating the elements of his abstract design this way, Cézanne causes the space between sky, mountain, quarry, and foreground trees to fluctuate. This into-the-picture space, which I call Atmospheric Space, appears shallow one moment, deep the next (see “Deep Space/Shallow Space,” by Thomas Schumacher, *Architectural Review*, January 1987, pp. 37–42). Our perception of deep space reinforces the illusion of perspective while our perception of shallow space reinforces the truth of the painting’s flat surface.

Cézanne-like negative space, as filtered principally through the works of Mondrian and Matisse, became a central concern of Richard Diebenkorn 70 years later in his painting *Seated Figure with Hat* (illustration 2). Diebenkorn didn't regard the background as an afterthought. He made the background as figural as the seated "Figure" of the painting's title. And in a crucial move more modern than Cézanne, Diebenkorn even shifted the woman to one side, decentering her and giving the background's negative space center stage. The shared undulating contour of the background and the woman, running diagonally from her knee, along her lap, and up over her hat—an echo of the contour of the right side of Mont Sainte-Victoire—creates a beautiful, poignant event. In various ways, Diebenkorn clearly signals that within the painting's square field of visual activity, the woman has no more artistic significance than the scumbled-yellow abstract space-forms that embrace her and give her shape.

Which raises a related issue: Does the yellow negative space comprise a wall against which the woman is sitting? Or is she sitting in the foreground of a sun-drenched landscape that extends to the horizon line at the top of the painting? In the first case, we see the space—the atmospheric space—between the woman and the yellow wall as compressed, closed, vertically bounded by the x/y plane. In a word: shallow. In the second, we regard the atmospheric space beyond the woman as receding along the ground plane to the horizon line. Space strikes us as extended, open, horizontally expansive along the z-axis. In a word: deep. This ambiguity between shallow and deep space underscores the tension, as in the Cézanne, between the truth of the two-dimensionality of the canvas—a painted flat surface—and the illusion of three-dimensional depth. And Diebenkorn amps up the 2D/3D tension with the emotional charge of California sunshine. The result: More than visibly interlocked, the woman and the landscape become also invisibly interlocked. Diebenkorn blends the cool contemplative peace of the woman's inner world with the warm robust promise of her outer world. And this interdependence between the visible design elements and the emotional, psychological elements creates Significant Space that radiates both compositional value *and* symbolic meaning.

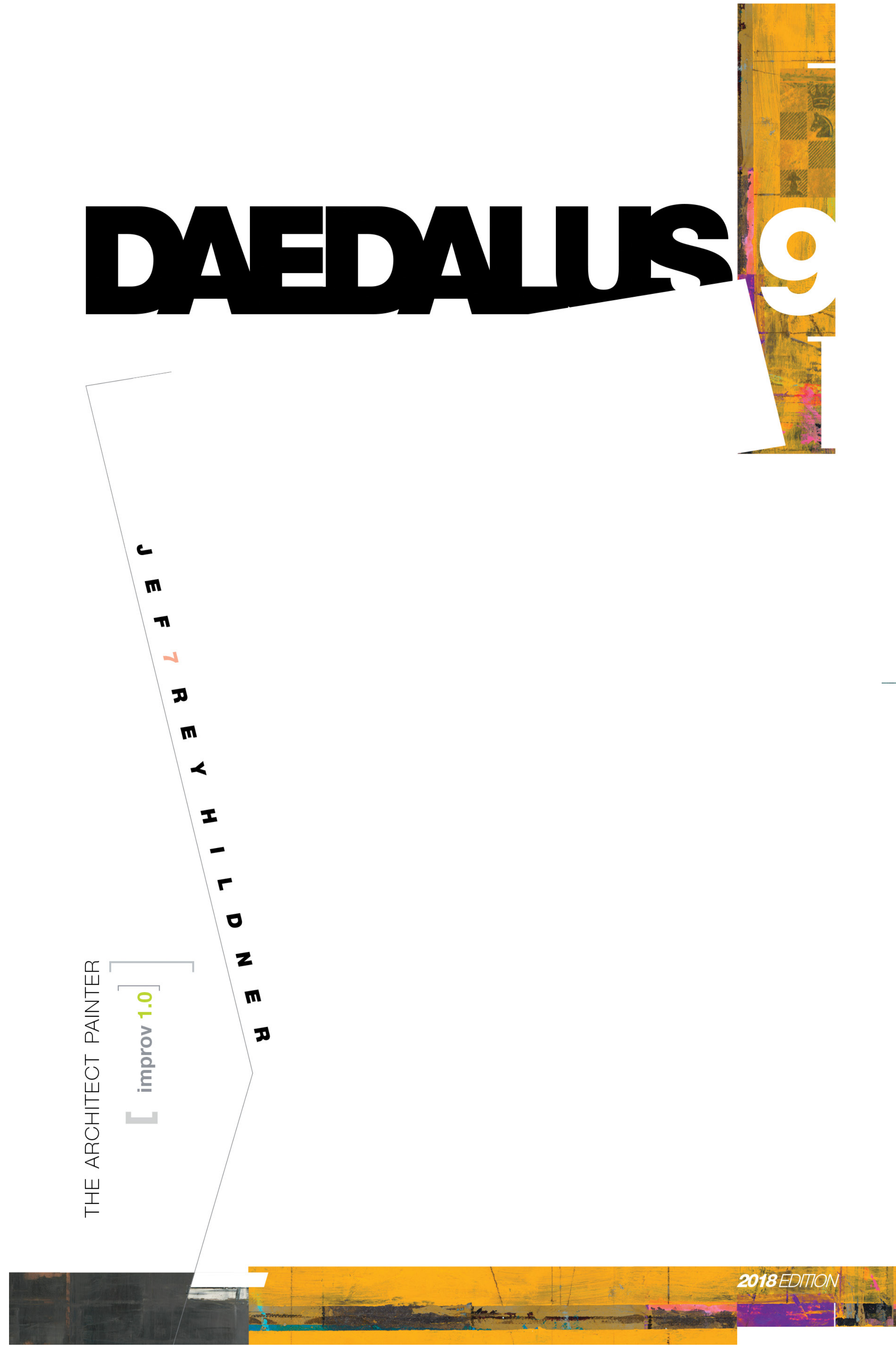
In the brilliant Ocean Park series that he began the next year, and continued to pursue into the 1980s, Diebenkorn removed the anthropomorphic figure. As in this representative painting, *Ocean Park No. 54* (illustration 3), he treated space and space-forms as the active essence of his art. He crafted an abstract, rectilinear architecture of ambiguity and equilibrium between complementary elements: positive and negative, solid and void, figure and field, orthogonal structure and diagonal inflection—between flat surface and infinite depth. Like many of his Bay Area Figurative paintings, such as *Seated Figure with Hat,* Diebenkorn's radical Ocean Park paintings distill the lessons of Cézanne's French mountains and skies and extend and transpose these lessons to the luminous Pacific beachfront of Southern California: the land out West that promises unlimited horizons.

Diebenkorn's Ocean Park paintings—which I call semiabstract Figure|Field paintings—represent walls and windows (i.e., vertical surfaces/facades—composed of transparent, translucent, and opaque materials), as well as landscapes (i.e., aerial maps/site plans). I see these walls and landscapes as light-reflective, electromagnetic aesthetic fields that are at the same time highly charged and neutral. And I think Diebenkorn's works, including his earlier, figural space-making pictures, resonate with instruction for advanced painters and architects today.

SPACECRAFT. I build on what I see in Diebenkorn's paintings in my work. I build also on what I see in the work of other space-maker painters, sculptors, photographers, and architects.[1] Throughout this book—through page layouts, book covers, collages, drawings, graphic studies, paintings, and buildings—I show various ways that I try to ***spacecraft*** Significant Space and create a language of space-defining form and form-defining space.

[1] For example: Georges Braque (*Still life with a violin*, 1912), Pablo Picasso (*The Violin*, 1912), Milton Avery (*Nude In Black Robe*, 1950); Sam Francis (Untitled [Edge Painting], 1966); Henry Moore (*Seated Figure Against Curved Wall*, 1956–57); Arnold Newman ("Portrait of Edward Hopper," 1941); Rudolph Schindler (Kings Road House, 1922). See these examples in the online version of this essay: https://archive.org/details/SignificantSpace.







SPACE-DEFINING FRAGMENTS. *JIGSAW No. 1 | NYT*, 2013. Digital collage on canvas: collage on paper + oil on canvas. 14 x 26 in. Note the “p” for positive and “n” for negative that label a major space-making device that I term Knight’s Move, one of the many devices that create a matrix of Significant Space, including another trademark device that I term Jigsaw Design.

SIGNIFICANT SPACE **RESONATES VISUALLY, COMPOSITIONALLY, AND EXPERIENTIALLY — PSYCHOLOGICALLY AND EMOTIONALLY — WITH MEANING**



ARCHITECTURE ORIENTS US IN THE WORLD
— and inspires us to look deep into the nature of reality.

The steel-beam telescope (a shard of ancient suns) sights the North Star . . .

GROKKING THE WORLD

ARCHITECTURE IS A VISION QUEST: a quest to see then build—and a quest that traces back to the original meaning of the word *build*: "to be."

Architecture reflects humanity's timeless quest to carve out of the labyrinth of life *a place to be*.

Ideally, such a place gives outer expression to our inner being—strikes a deep emotional chord, enchants us, and speaks to us through the sorcery of its transformative powers.

Courage. Imagination. Truth.

The art of building inspires architects to soar—to explore and materialize metaphors: find limitless ways to express what Clive Bell called, in his book *Art* (1914), "Significant Form"—and its partner, what I call Significant Space. "There are many architectures," as my daughter said precociously at age 10. I seek to realize one of them: an original expression of Significant Form & Significant Space—uniting to make what I call Significant Place.

I created a Significant Place at Dante|Telescope House. Inside and outside, the house resonates with the memory of architecture's origins in stories and stars.

Architecture began as the sacred space marked out by astronomer-priests for the observation of reality. These temples of space were sometimes the space of sky, not only of land, and the space was delimited *orally* by an augur. Astronomer-priests, augurs—humans who possessed special powers of perception and insight: seers, foretellers, mystics, futurists, visionaries—these were the world's first architects.

Oracle-Storytellers. Spiritual Stargazers.

Truth Seekers.

At Dante|Telescope House—including its outdoor room, the North Star Observatory, presided over by the Dante|Telescope Monolith, its steel-beam Telescope pointing to the North Star—I conjured an enchanted, visionary realm marked out for the observation of reality.

Outer Reality & Inner Reality.

Like the first architects, I vision-quest to grok the Architecture of the Form & Story of the World—"understand profoundly and intuitively" the Form & Story of Our Being—then give artistic and poetic expression to what I see through the metaphorical power of a building.

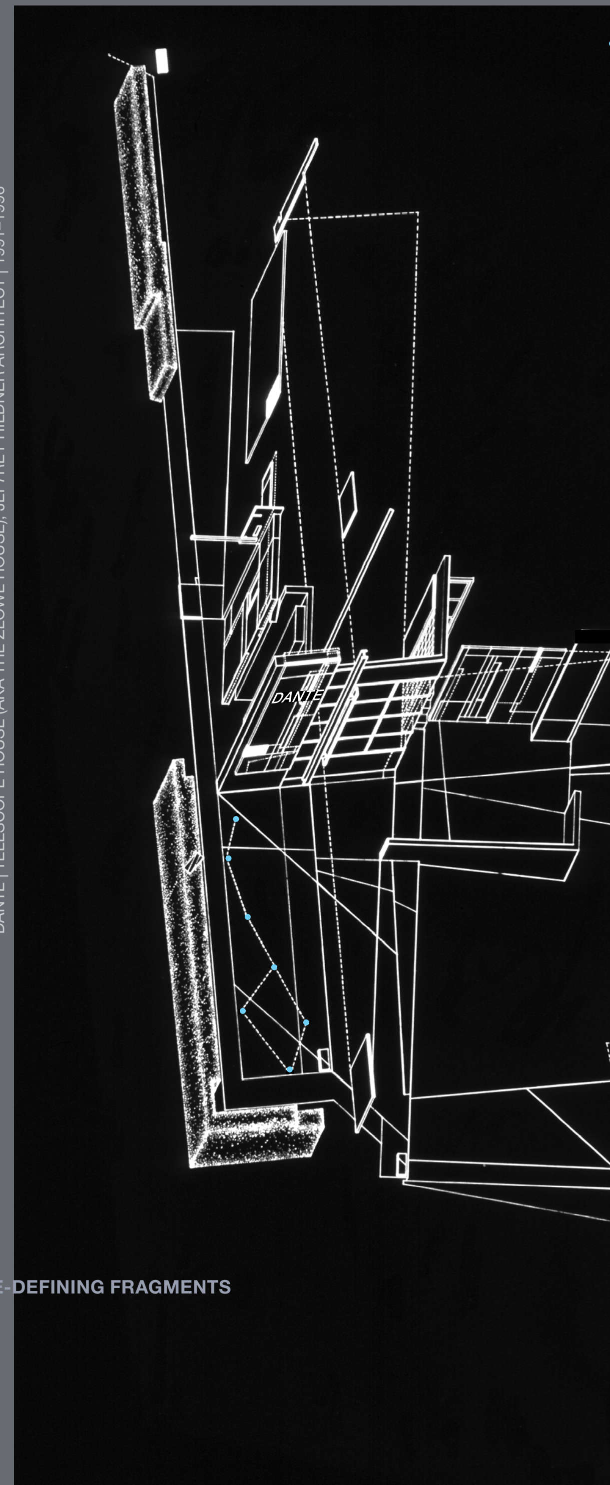
Which I hope to do again for our dream house: Daedalus 9: The Labyrintheum.

Architecture is the Red Pill.

Build Brave.

Build the Truth.

DANTE | TELESCOPE HOUSE (AKA THE ZLOWE HOUSE), JEF7REY HILDNER ARCHITECT | 1991–1996



SPACE-DEFINING FRAGMENTS

DANTE|TELESCOPE HOUSE: NORTH STAR OBSERVATORY

S I G N I F I C A N T   S P A C E

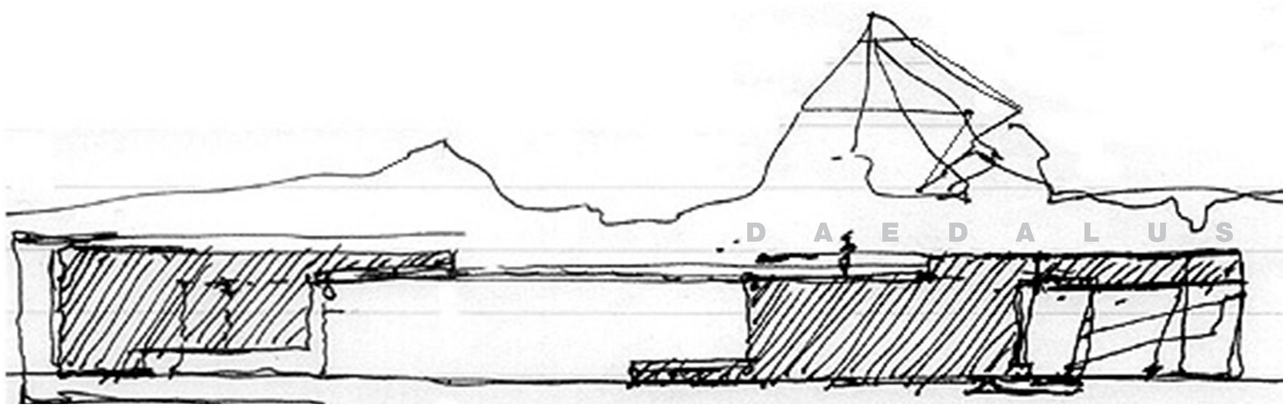
Lower left: In the space defined by the L-shaped hedge and the Dante|Telescope Monolith, groundlines mark out the seven stars of the constellation Little Dipper. The North Star at the tip of the handle of the Little Dipper, in the groundlines, marks the spot at the base of the Monolith to stand and sight along the steel-beam Telescope to the North Star . . .

TO GET A GLIMPSE OF DANTE|TELESCOPE HOUSE AS BUILT—
more than the photo shows on the upper left of this page—
go to pages 39 and 146–147—
and see more online: archive.org/details/Jef7reyHildnerArchitect-Building

The outdoor room that I envisioned in my drawing of the North Star Observatory
was only partially built—but groundlines evoke the spirit of my dream.

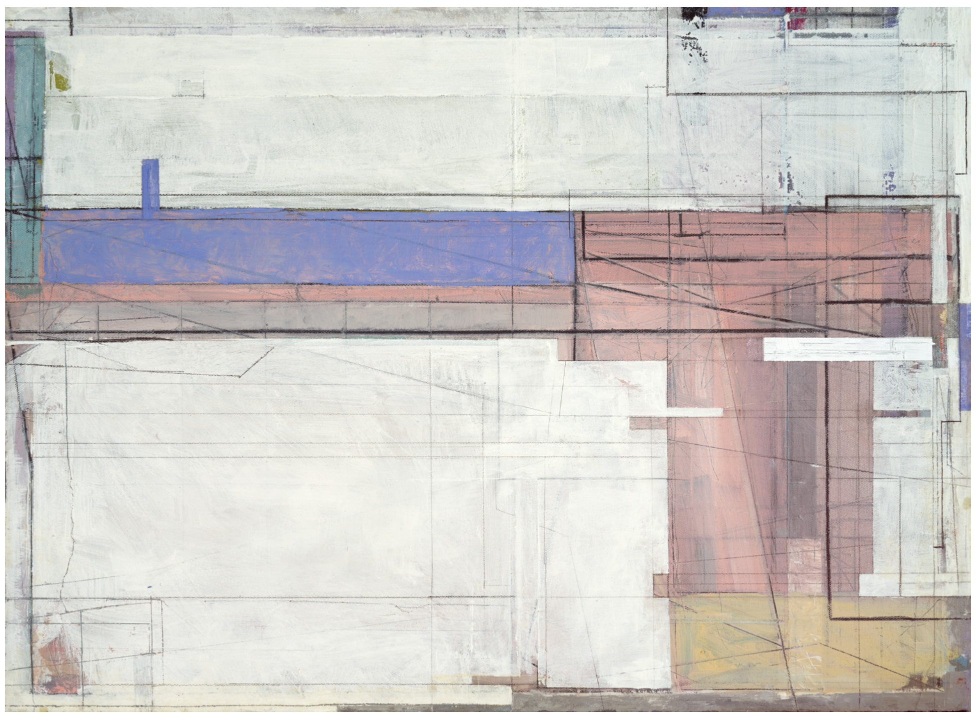


SIGNIFICANT SPACE: Central Park, Manhattan, 1995. Gouache and pencil (charcoal, graphite) on paper. 18 x 24 in.





SKETCH FOR **THE DAEDALUS PROJECT: THE HERO'S JOURNEY HOUSE**

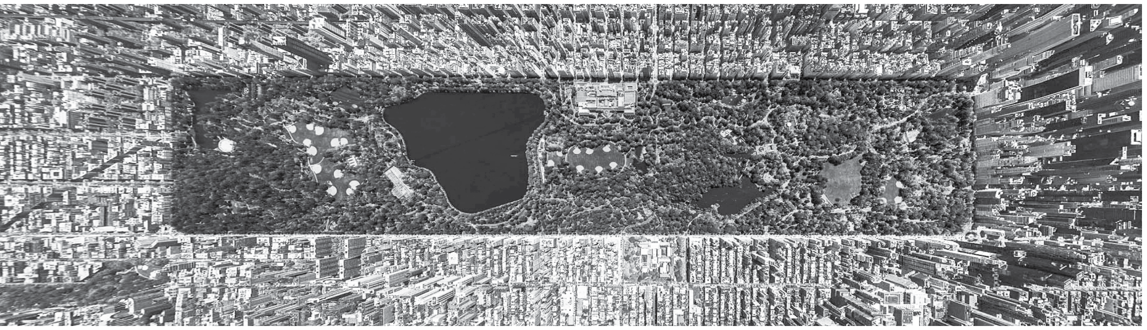


DAEDALUS'S LABYRINTH, 1997. Oil and pencil (grease, charcoal, graphite) on canvas. 18 x 24 in.



CRETE, 1998. Oil and pencil (graphite) on canvas. 36 x 60 in.

PAINT SPACE | REAL SPACE. Some Significant Space asserts importance compositionally but not symbolically—for example, the sky in Cézanne's *Mont Sainte-Victoire Seen from the Bibemus Quarry* (p. 25). On the other hand, some Significant Space asserts importance symbolically but not compositionally—for example, someone's study in a tract house. But when fully realized, Significant Space strikes a beautiful balance between the two types of significance and resonates with both compositional and symbolical importance, as we see and feel in the Paint Space of Diebenkorn's pictures, such as *Seated Figure with Hat* and *Ocean Park No. 54* (p. 25), and in the Real Space of Olmsted & Vaux's Central Park and Jefferson's UVA Lawn.

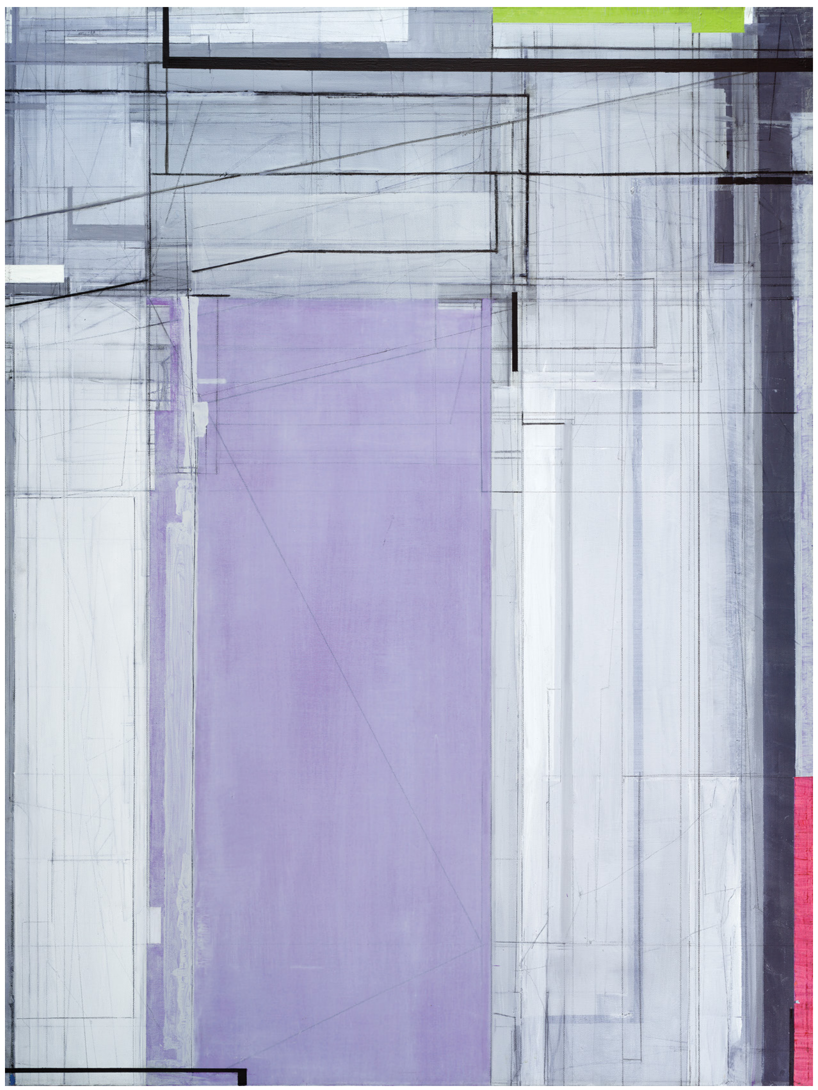


CENTRAL PARK, NYC. FREDERICK LAW OLMSTED & CALVERT VAUX, 1857–1873

THE LAWN. THOMAS JEFFERSON, 1817.

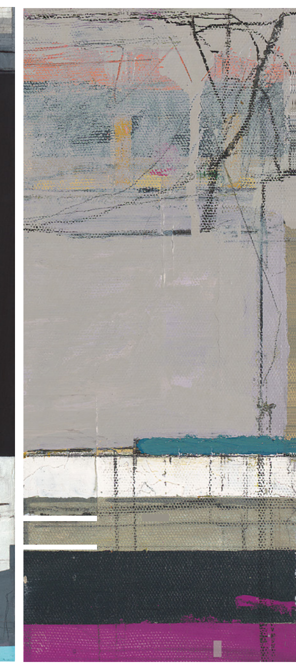


Engraving of the University of Virginia, From the South, J. Serz, 1856.



LABYRINTH ii, 1998. Oil and pencil (grease, charcoal, graphite) on canvas. 30 x 40 in. Private Collection, Boston, MA





TEMPLE OF THE ANCIENT KNIGHT, 1997. Acrylic and pencil (grease, charcoal, graphite) on canvas. 30 x 40 in.

>

EMPTY SPACE | FULL SPACE. I explore through my paintings the theme of the rectangle, including what I call the Empty Rectangle—expressed primarily as an Empty Center defined by a Full Edge. Iconic examples: Manhattan's Central Park by Olmsted & Vaux and the University of Virginia's Academical Village, organized around The Lawn, Thomas Jefferson's sublime open space, physically empty but metaphysically full.

FIGURE | FIELD





You can fill space with the elements of form, or you can shape space with the elements of form. You can design forms that occupy space, or you can design forms that define space—you can design the solid and the void and invest space with significance that flows from compositional importance. More: You can invest space with significance that also flows from symbolic meaning.

THE LAWN, 1996. Oil, gouache, and pencil (grease, charcoal, graphite) on canvas. 11 x 14 in. Private Collection, Sacramento, CA






MOVE & MEANING

IN MY WORK, I PLAY WHAT I TERM THE "VISUAL CHESS GAME OF MOVE & MEANING." A knight in chess moves as part of a game, but the knight also resonates with metaphorical meaning. We infer meaning from its form: a horse, on which the gallant knight rides. We infer meaning from the military and royal court associations evoked by the name of the chess piece—knight—and by the names of other chess pieces: bishop, rook (chariot), queen. And these associations get underscored by the symbolic nature of the game: a battle of two armies defending their king.

Inspired by the analogy of chess, I coined the term "Move & Meaning" to describe the double condition of every visual work: simultaneously compositional and metaphorical. Simultaneously an abstract aesthetic system and a symbolic image system. Simultaneously a system of chess-like moves and countermoves deployed in accord with abstract game theory and a system of chess-like symbols that triggers associational meaning. No matter how oblivious a painter or architect may be to this double condition, it can't be avoided. It defines every painting and building.

MOVE: Every painting is simultaneously a plan, section, and elevation, because every 2D picture is an abstract system of form-and-space relationships subject to multiple readings. Every 2D picture presents an aesthetic system: a compositional system—an architecture—for organizing the world.
MEANING: But every painting (and building) also conveys representational or metaphorical content, which emerges from the artist's calculated or inadvertent matrix of poetic allusions and explicit symbols that reference either the natural world or the world of ideas.

In my paintings, I concentrate on composition—Moves—because through painting, I seek to find the form and space of my architecture: its *Control*. I also infuse my paintings, some more overtly than others, with metaphors and allusions to the natural world and the world of ideas—Meaning—because through painting, I seek to find the narrative essence and philosophical foundation of my architecture: its *Soul*.

The next chapter of this book, "Practice," features a series of paintings that I call "ancient myths meet modern landscapes." Semiabstract "Figure|Field" pictures (I also call them "Field Paintings"), they present form-space chess moves and evoke the spirit of ancient insights into the patterns and conduct of life. Why ancient myths? Because they symbolize, for me, the timeless connection between the architecture of physical space and form and the architecture of the metaphysical structure of our lives.

So on one level, these paintings represent compositional forays into Cubist like simultaneity and ambiguity of plan, section, and elevation, expressions of the dialectic between 1) horizontal readings of the plane—abstracted vistas you could snapshot from an airplane: maps and site plans; and 2) vertical readings of the plane—abstracted vistas you could view looking toward the horizon: walls and windows.

The deeper aesthetic dimension of art lies not in absence of meaning but in multiplicity and density of meanings.

But on another level, my paintings represent more than meets the eye. Not simply abstract spacecraft compositions, these paintings represent my attempts to create through the chess game of Move & Meaning the other side of the coin of Significant Space: space that also resonates with metaphorical and emotional meaning. My paintings reflect my quest to find the *Significant Form & Significant Space* of my architecture.



"The modern artist is the conscious artist." —Piet Mondrian

I paint because painting allows pure artistic freedom. No client or contractor factors into the equation. No editor makes changes. Time and money don't shape the work. I strive to honor the timeless slogan of the pioneer-artist: "My work, done my way." And through painting I seek to find the form and space of my architecture.

But in truth, I seek more: to find not only the aesthetic form-and-space "Move system" (Form) of my architecture but also to find the symbolic "Meaning system" (Story) of my architecture. Painting is a quest to discover an architecture of Form & Story.



SERGEI EISENSTEIN —
"THE BASIS OF EVERY ART IS CONFLICT."



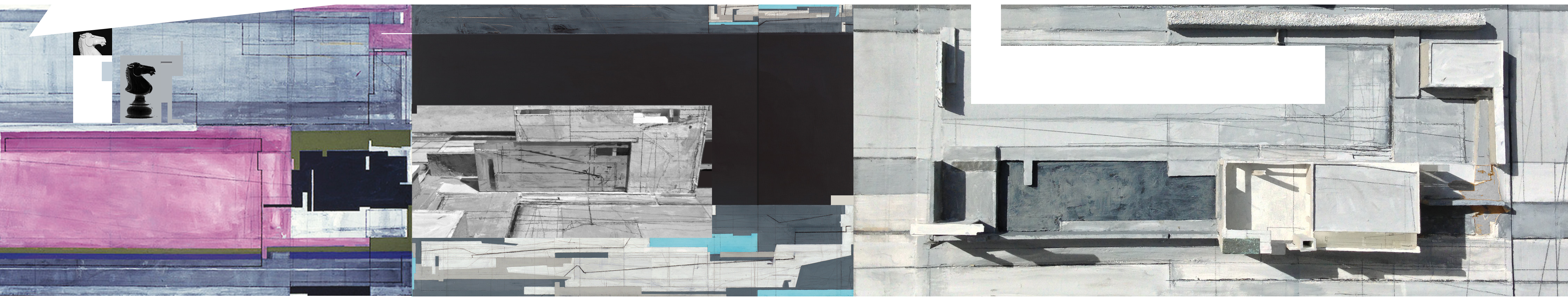
"A transcendent experience is one that takes you out of yourself and convinces you of a larger life or existence; in this sense, it means something close to 'spiritual.'" —*Merriam-Webster*

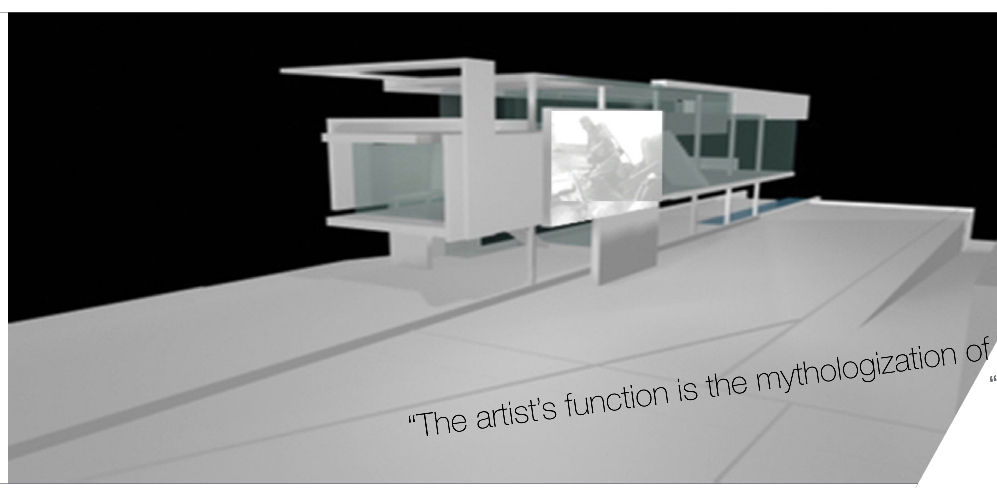
MOVE & MEANING | FORM & STORY

In Dante|Telescope House, I probe architecture's metaphysical structure. I seek fusion of the visible and invisible "to evoke the simultaneous presence of painting and architecture" (as architect-painter Theo van Doesburg put it in 1917) and to evoke the origins of architecture in literature and astronomy, signified by "Dante" and "Telescope." I reach back into architecture's past, when the first buildings were books, the first books were buildings, and the first architects—astronomer-priests—marked out sacred space for the observation of reality.

DANTE: *everlasting, enduring*

Through painting,
I seek to find the Significant Form & Significant Space of my architecture—
the form-and-space Move & Meaning of my architecture.







"The artist's function is the mythologization of the environment and the world." —Joseph Campbell

"THE PROBLEM IS TO EVOKE THE SIMULTANEOUS PRESENCE OF PAINTING AND ARCHITECTURE." —THEO VAN DOESBURG

THE IDEA OF NORTH



SIGNIFICANT ARCHITECTURE — Transcendent Architecture, resonating with Impact & Meaning — requires more than the display of an architect's aesthetic mastery of Form: more than the display of a building's exquisite interplay of materials, space, and light.

IN A WORK OF ART, *EVERYTHING MUST BE FORMED*—BUT THE PURPOSE OF ART GOES BEYOND FORM:
"TO MAKE PERCEPTIBLE THE TEXTURE OF THE WORLD IN ALL ASPECTS."
—BORIS MIKHAILOVICH EIKENBAUM

“The passage of the mythological hero may be overground, incidentally;

fundamentally it is inward—into depths where obscure resistances are overcome,

and long lost forgotten powers are revivified,

to be made available for the transfiguration of the world.”

— Joseph Campbell, *The Hero with a Thousand Faces*



PRACTICE

ancient myths meet modern landscapes





Through painting,
I foreshadow an architecture of Form & Story.

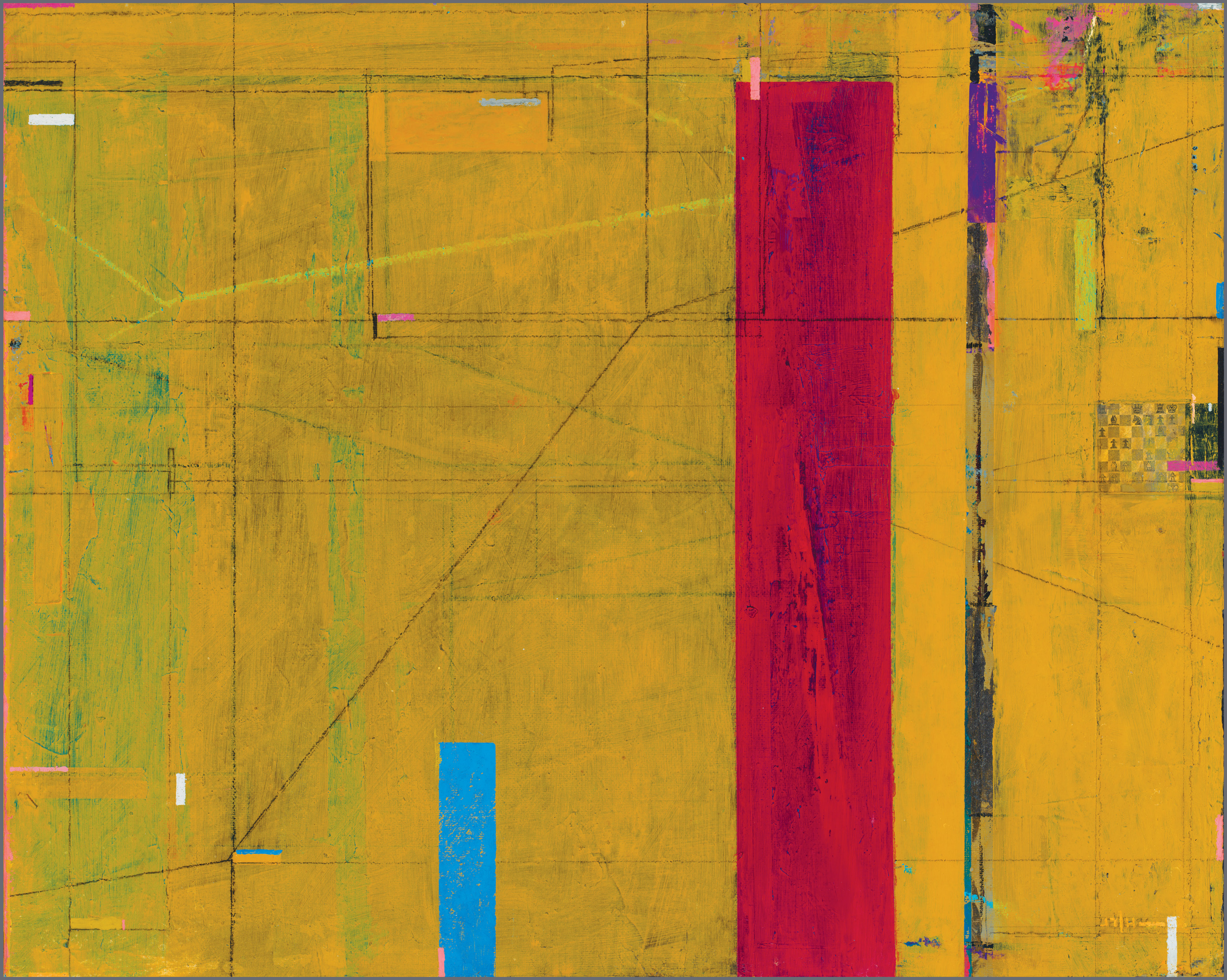
ancient myths meet modern landscapes

digital remix: variation 2.0, "Slate"



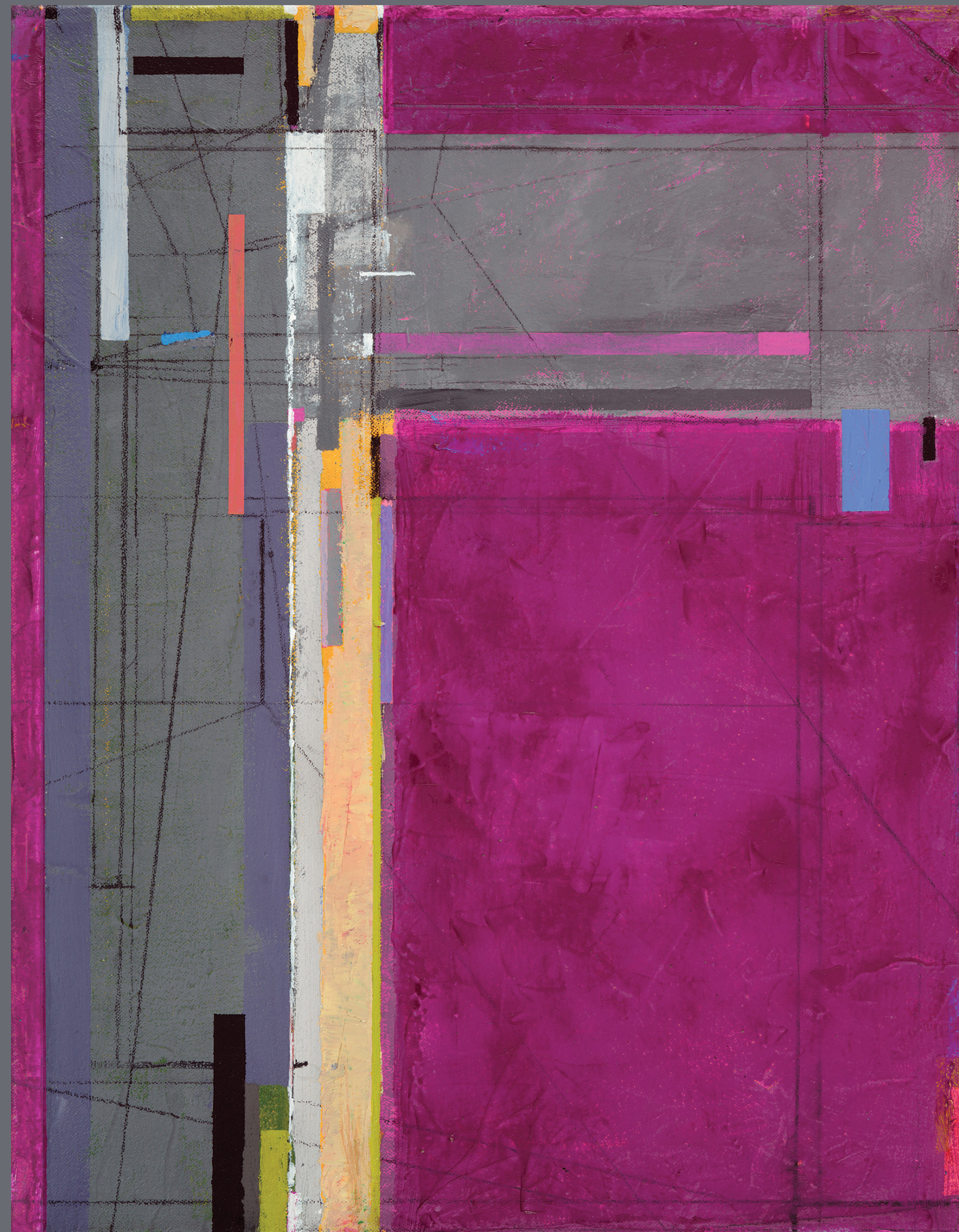
ITHACA

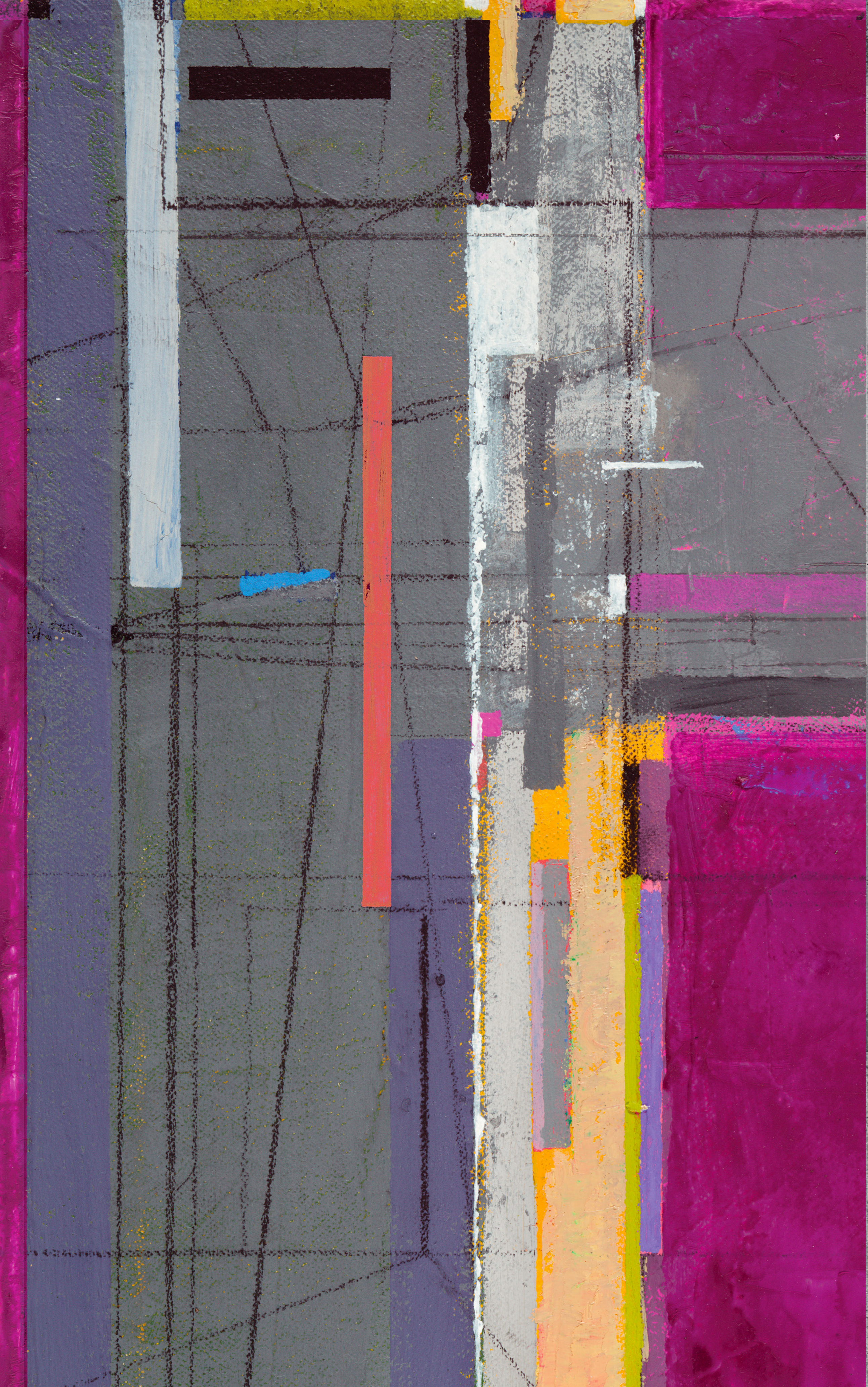
1996. oil and collage on canvas board in aluminum frame + pencil (grease, charcoal, graphite).16 x 20 in. | private collection, phoenix, az



THE LABYRINTHEUM | HOUSE OF THE HERO'S JOURNEY | AKA MERCURY

1996. oil on canvas in aluminum frame + pencil (grease, charcoal, graphite). 14 x 18 in.



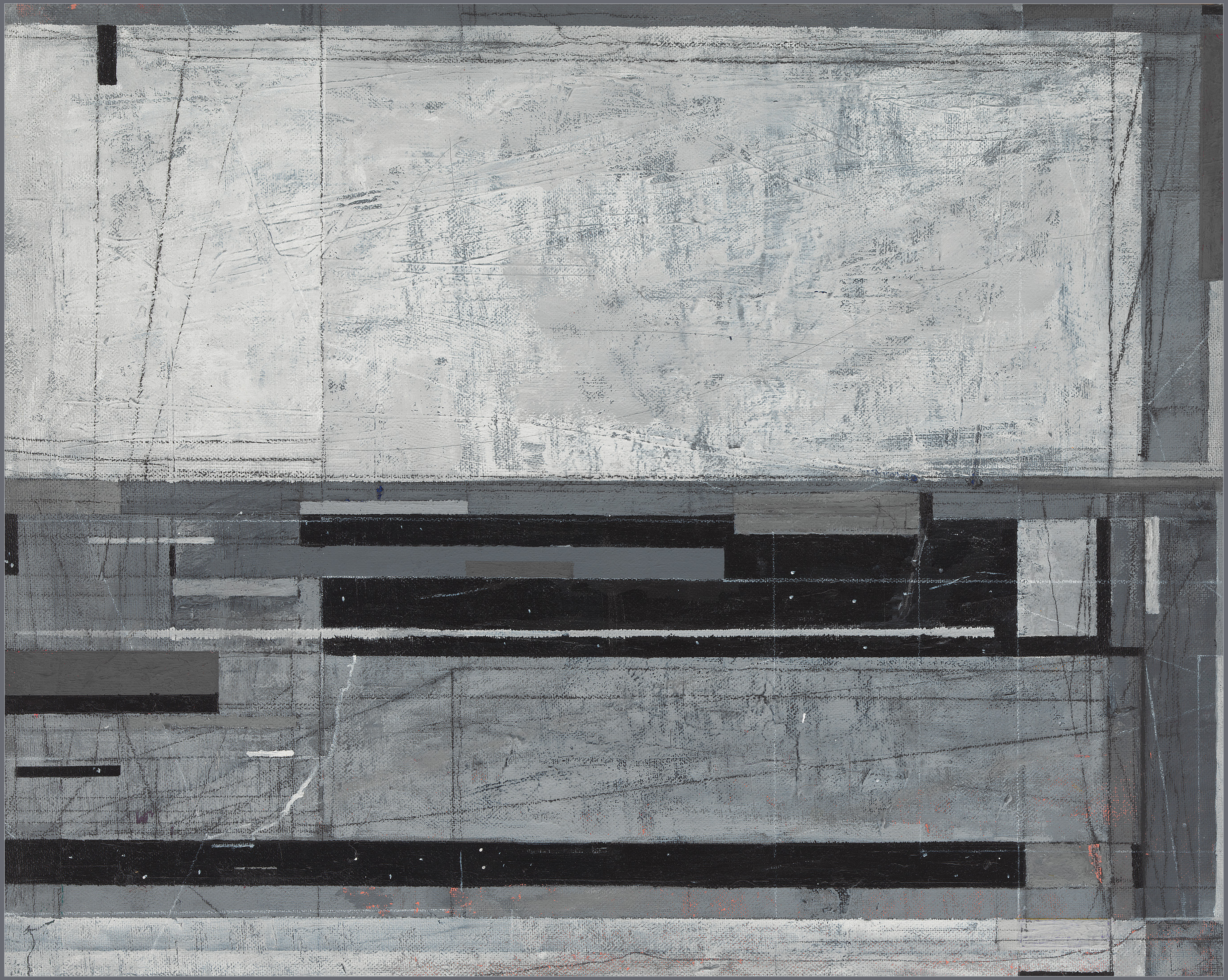




A BUILDING IS AN AESTHETIC & SYMBOLIC EXPRESSION OF AN ARCHITECT'S VISION OF THE WORLD: A CREATIVE DEMONSTRATION OF COURAGE, IMAGINATION, AND TRUTH.
ORION CINEMA HOUSE

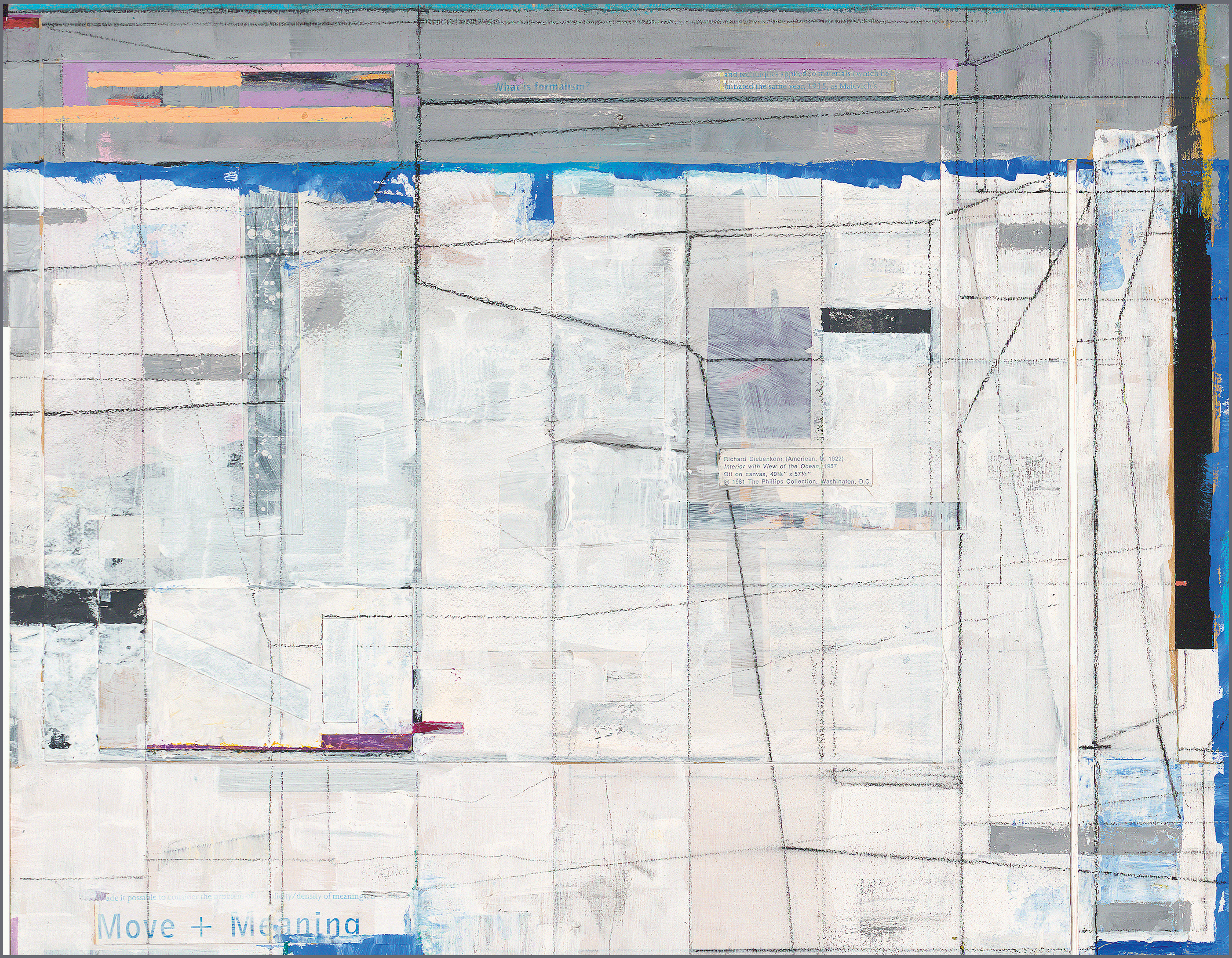
ORION CINEMA HOUSE | AKA ORION

1997. acrylic on canvas board in aluminum frame + pencil (grease, charcoal, graphite). 16 x 20 in. | private collection, new york, ny



HERO'S JOURNEY

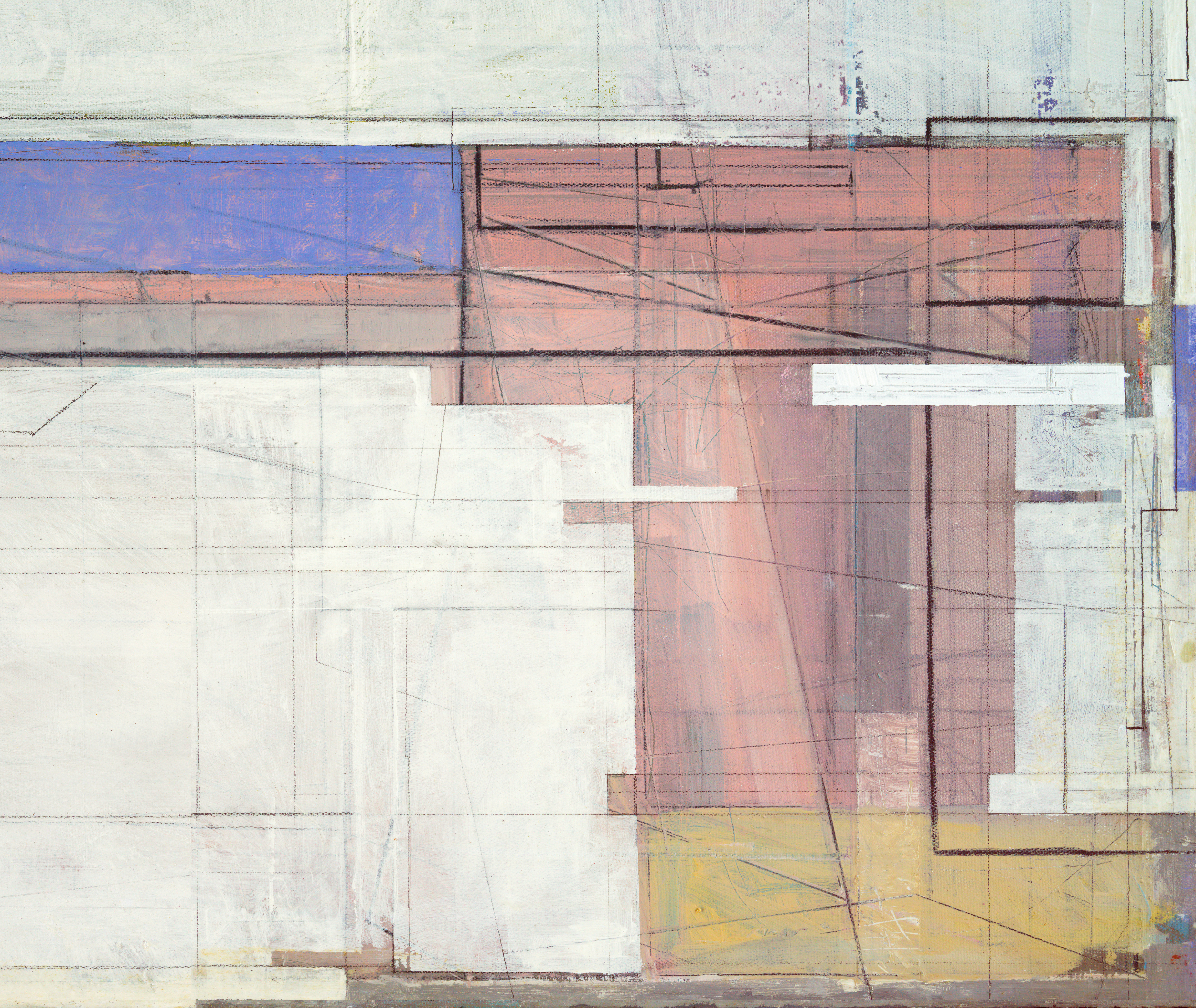
1996. acrylic and collage on wood + pencil (grease, charcoal, graphite). 14 x 18 in.



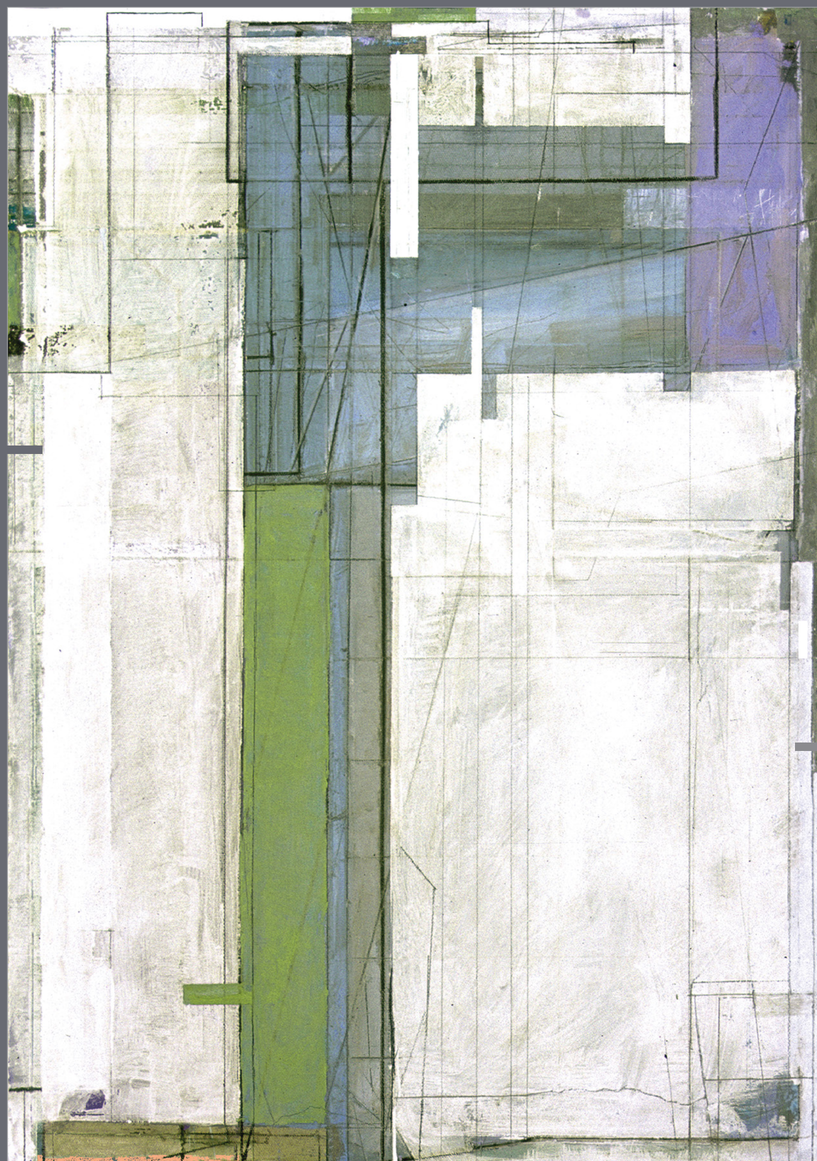
What is formalism?
initiated the same year, 1915, as Malevich's
Richard Diebenkorn (American, b. 1922)
Interior with View of the Ocean, 1957
Oil on canvas, 49⅜" x 57½"
© 1981 The Phillips Collection, Washington, D.C.
density of meanings
Move +



and techniques applied to materials (which he
initiated the same year, 1915, as Malevich's
Richard Diebenkorn, (American, b. 1922)
Interior with View of the Ocean, 1957
Oil on canvas, 49⅜" x 57½"
© 1981 The Phillips Collection, Washington, D.C.

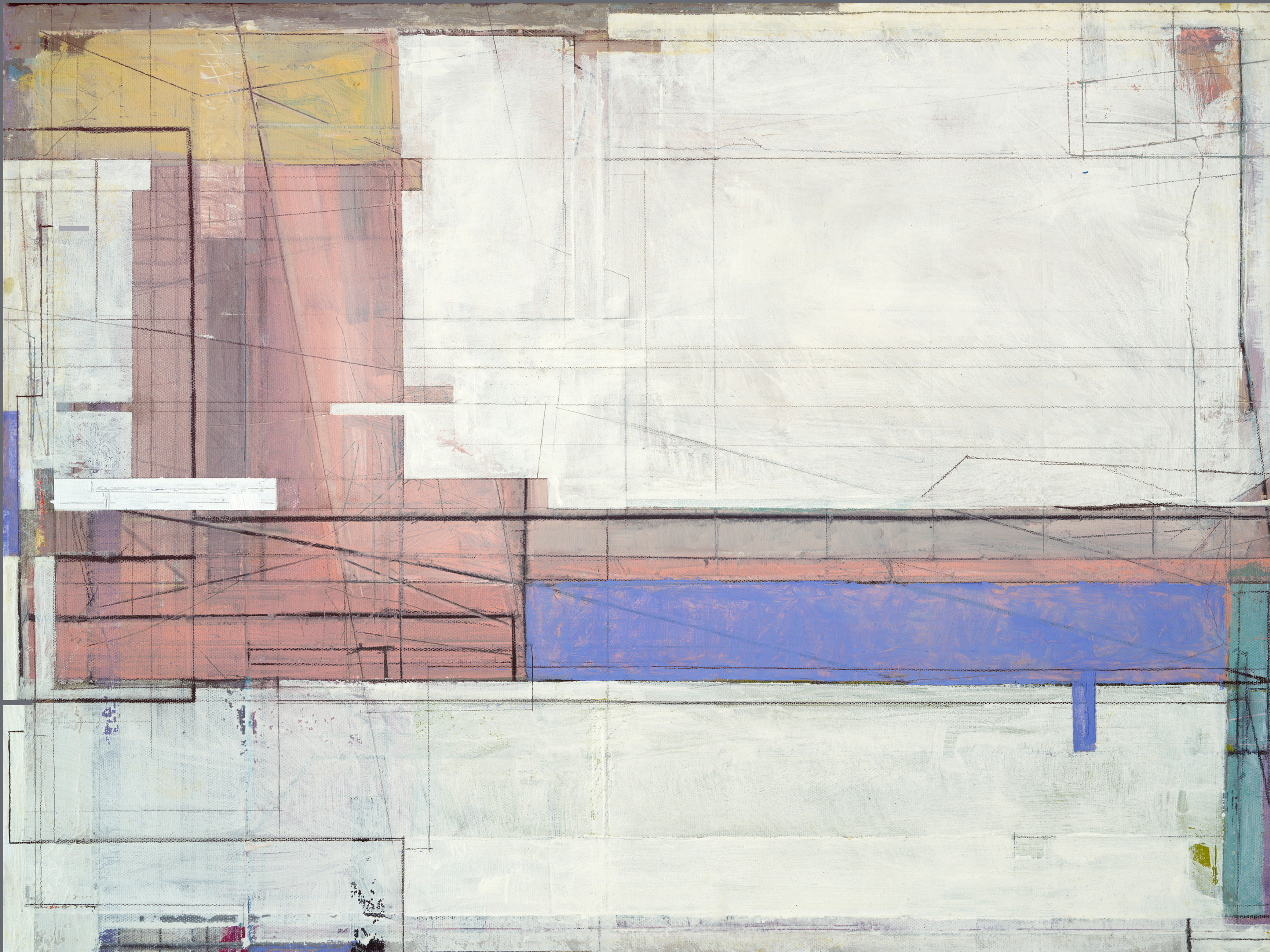


digital remix: variation 1.1



D A E D A L U S ' S L A B Y R I N T H

1997. oil on canvas in aluminum frame + pencil (grease, charcoal, graphite). 18 x 24 in.

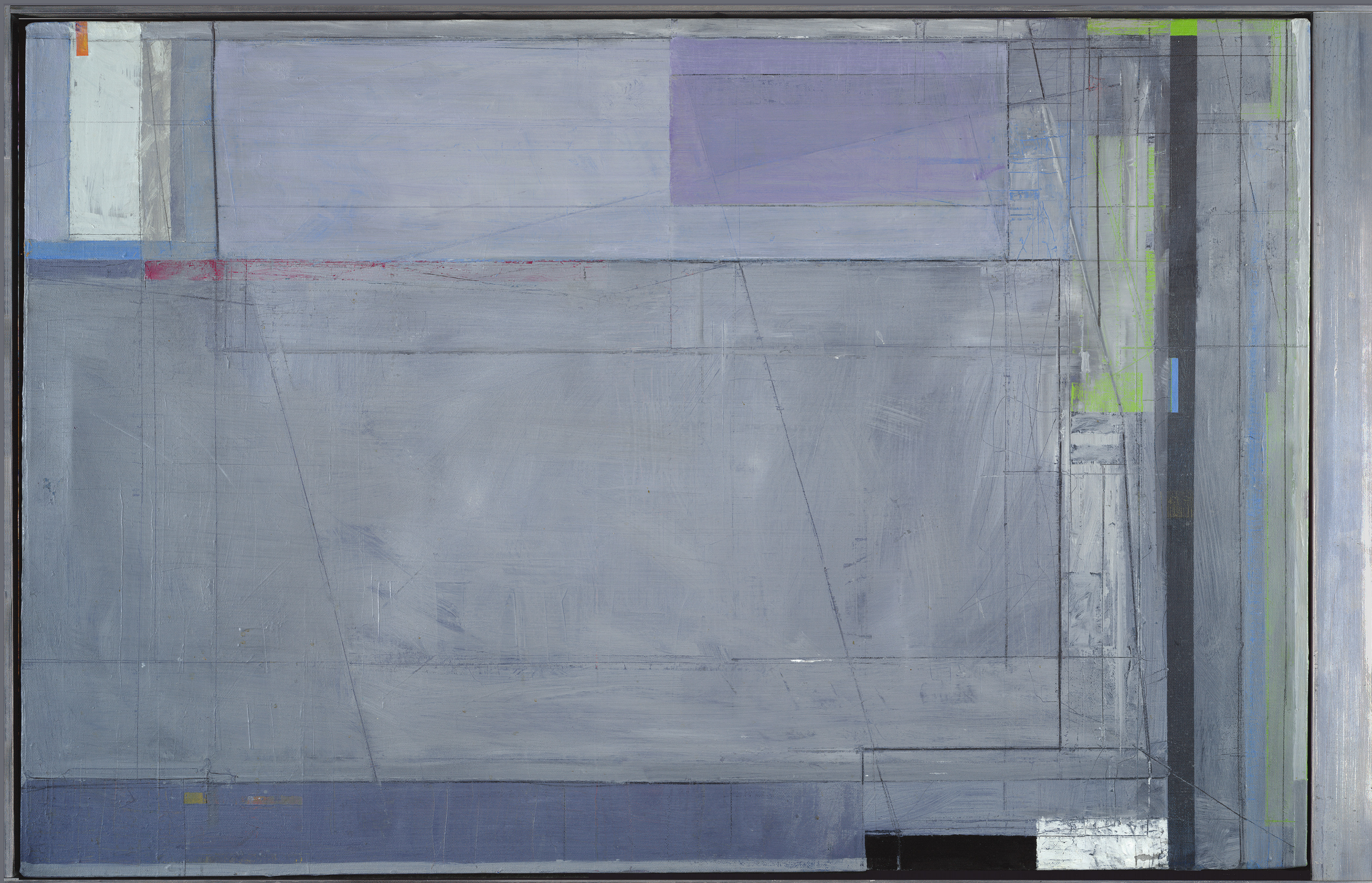






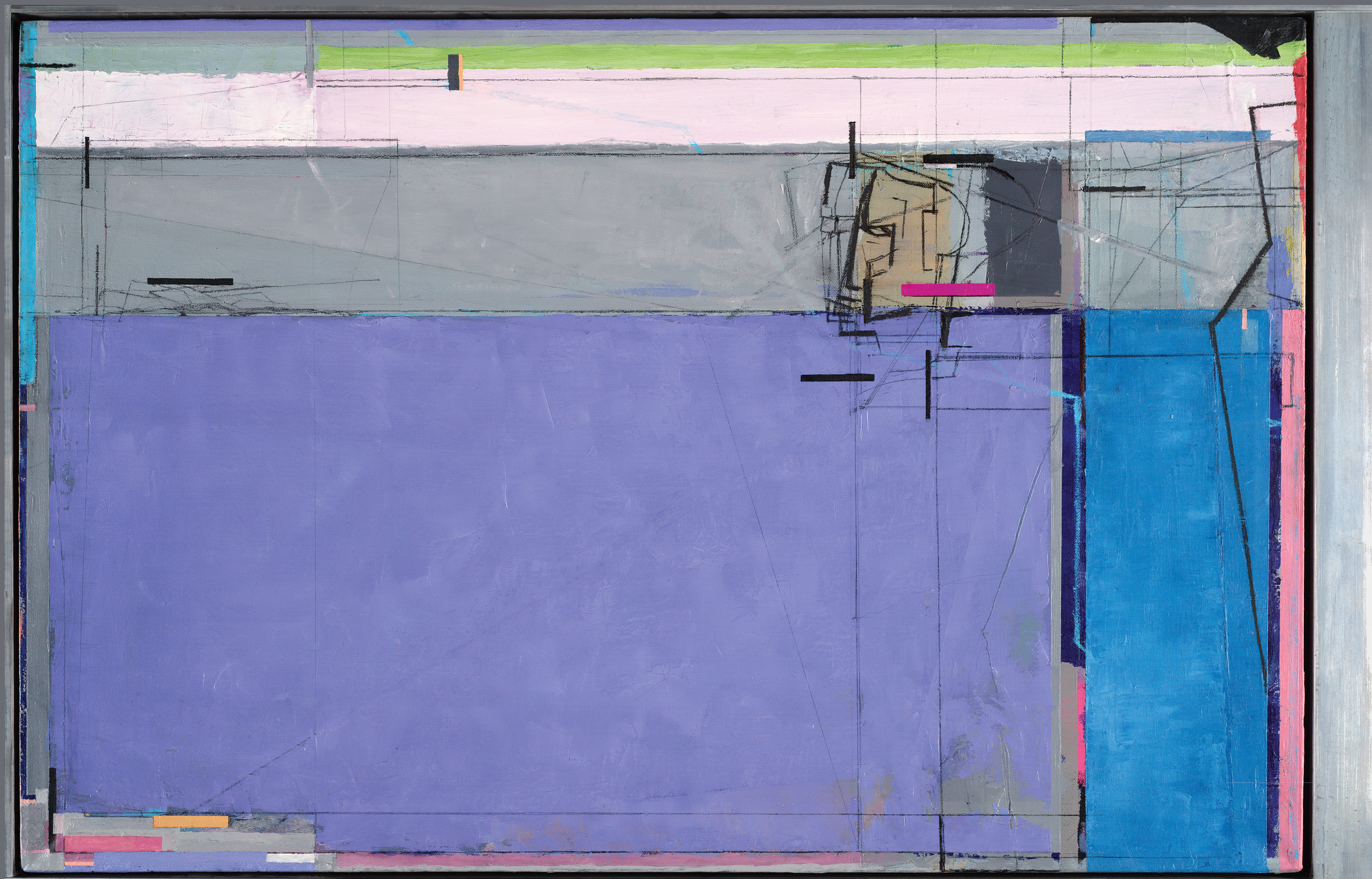
ULYSSES

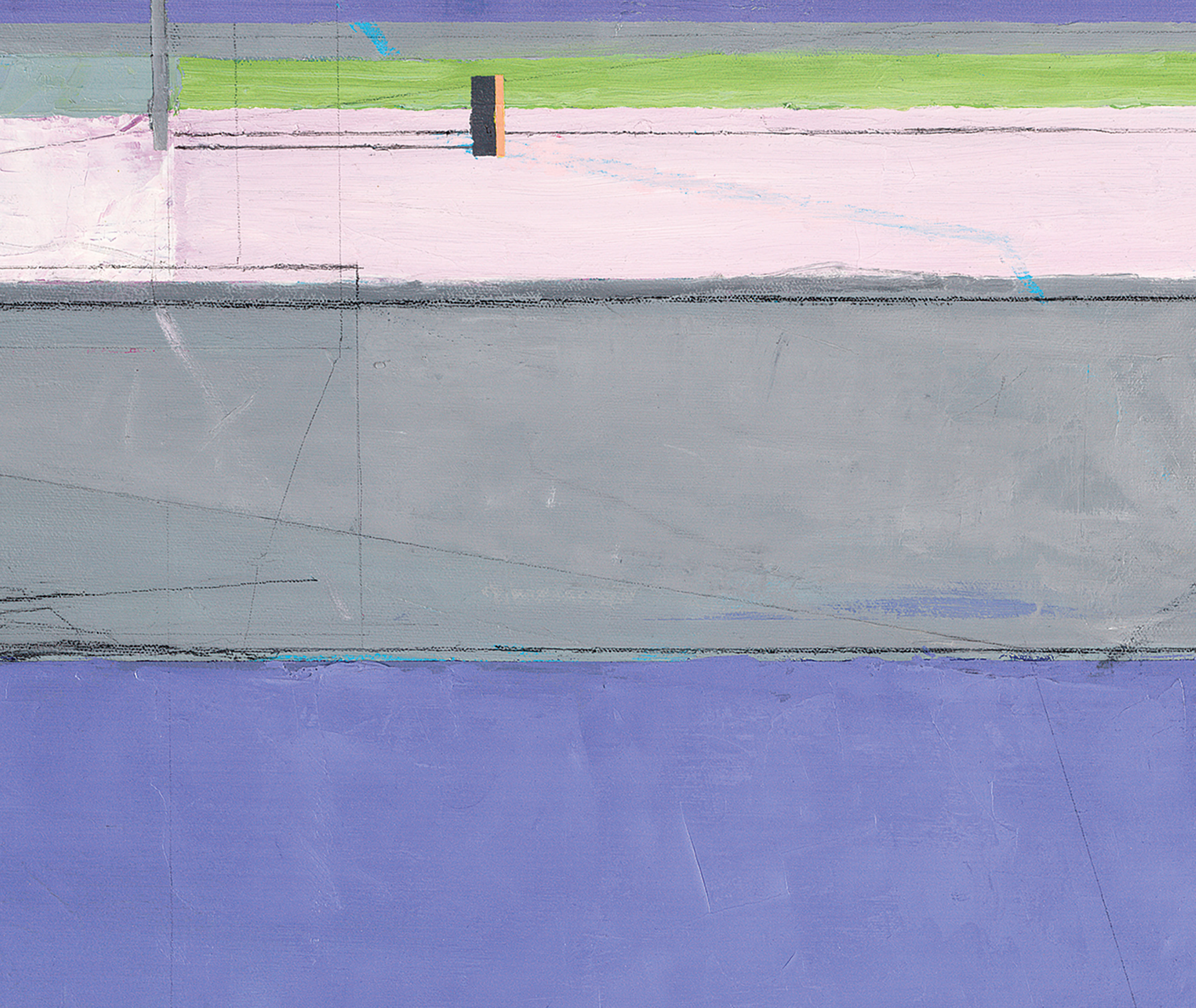
1997. oil on canvas in aluminum frame + pencil (grease, charcoal, graphite). 24.625 x 38.5 in. | private collection, sacramento, ca

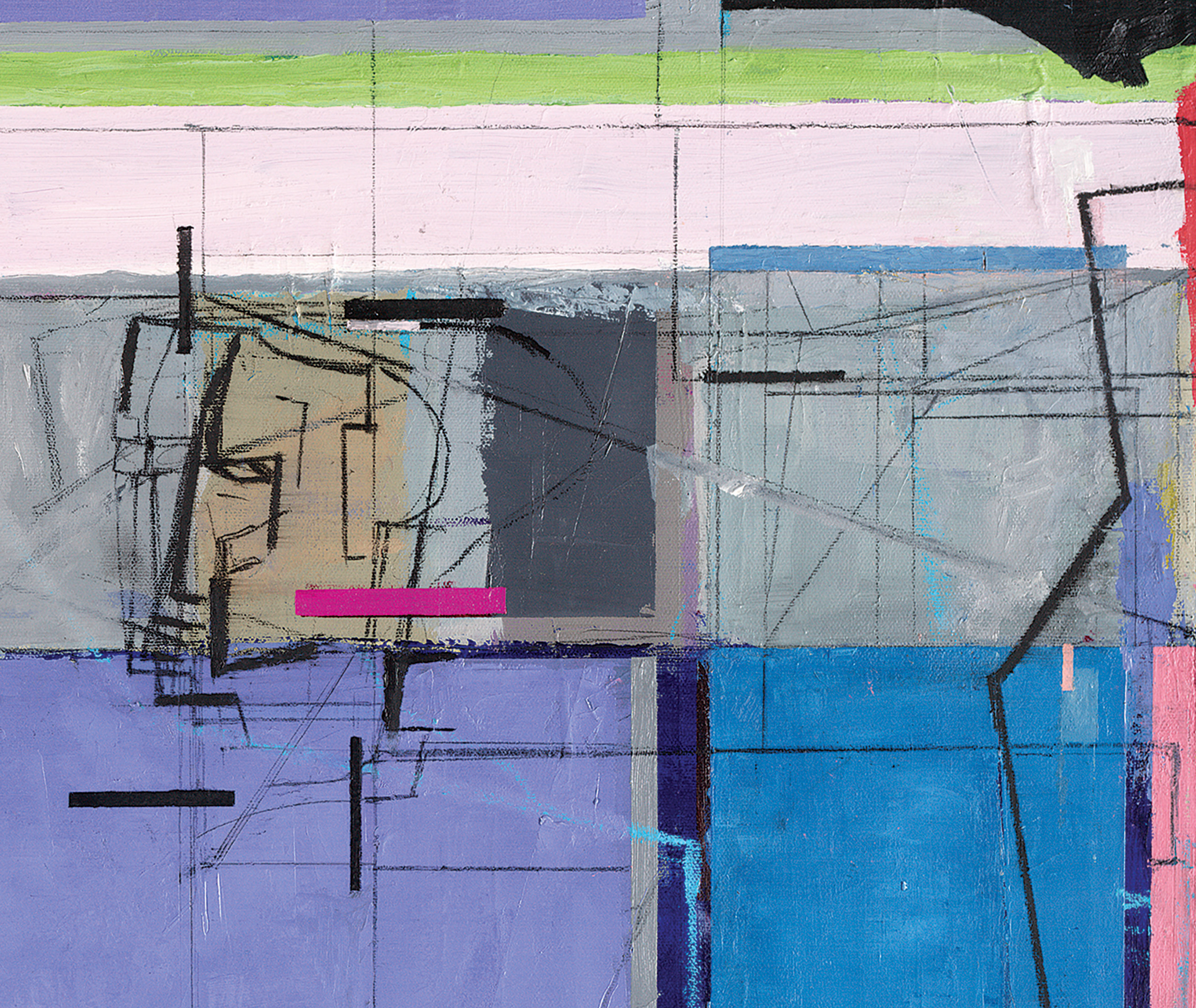


DAEDALUS | AKA AENEAS : SELF-PORTRAIT : THE KNIGHT

1996. oil on canvas in aluminum frame + pencil (grease, charcoal, graphite). 24.625 x 38.5 in. | private collection, boston, ma









D A E D A L U S | digital remix 1.0



D A E D A L U S | digital remix 2.0

TEMPLE OF THE ANCIENT KNIGHT | AKA SHIP

1997. acrylic on canvas + pencil (grease, charcoal, graphite). 30 x 40 in.









C R E T E

1998. oil on canvas + pencil (graphite). 36 x 60 in.











TROY

1998. oil and collage on canvas + pencil (grease, charcoal, graphite). 36 x 60 in.



LABYRINTH R.U.N. | DAEDALUS 9: THE LABYRINTHEUM DREAM MURAL — PLATE NO. 01

2022. one of my first ai-crafted paintings (midjourney)—part of a series that tells the story of daedalus's hero's journey, his epic vision quest: his labyrinth r.u.n.





SELF-PORTRAIT, 2012 | SACRAMENTO



SELF-PORTRAIT, 2000 | BALTIMORE

HENRY TRUCKS

ODYSSEY







O D Y S S E Y | original

2009 – unfinished. oil on canvas + pencil (grease, charcoal, graphite). 48 x 72 in.



paint-over leading to status on pp. 82–83

earlyversions, before i painted over them







T R O J A N   H O R S E

1997–2002. oil on canvas + pencil (grease, charcoal, graphite). 30 x 40 in.



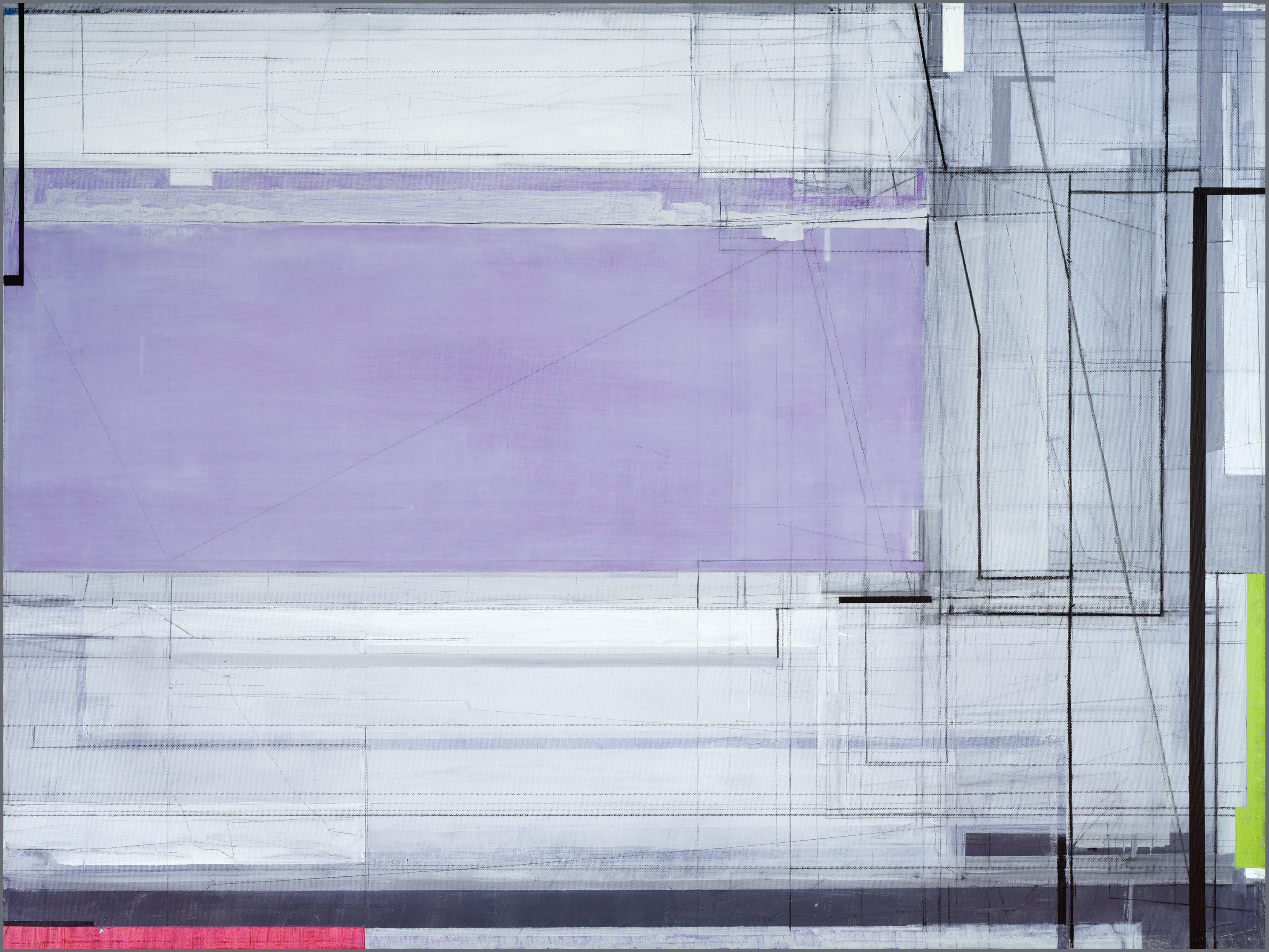
LABYRINTH

1996. acrylic on canvas in wood frame + pencil (grease, charcoal, graphite). 24 x 36 in. | private collection, williamstown, ma

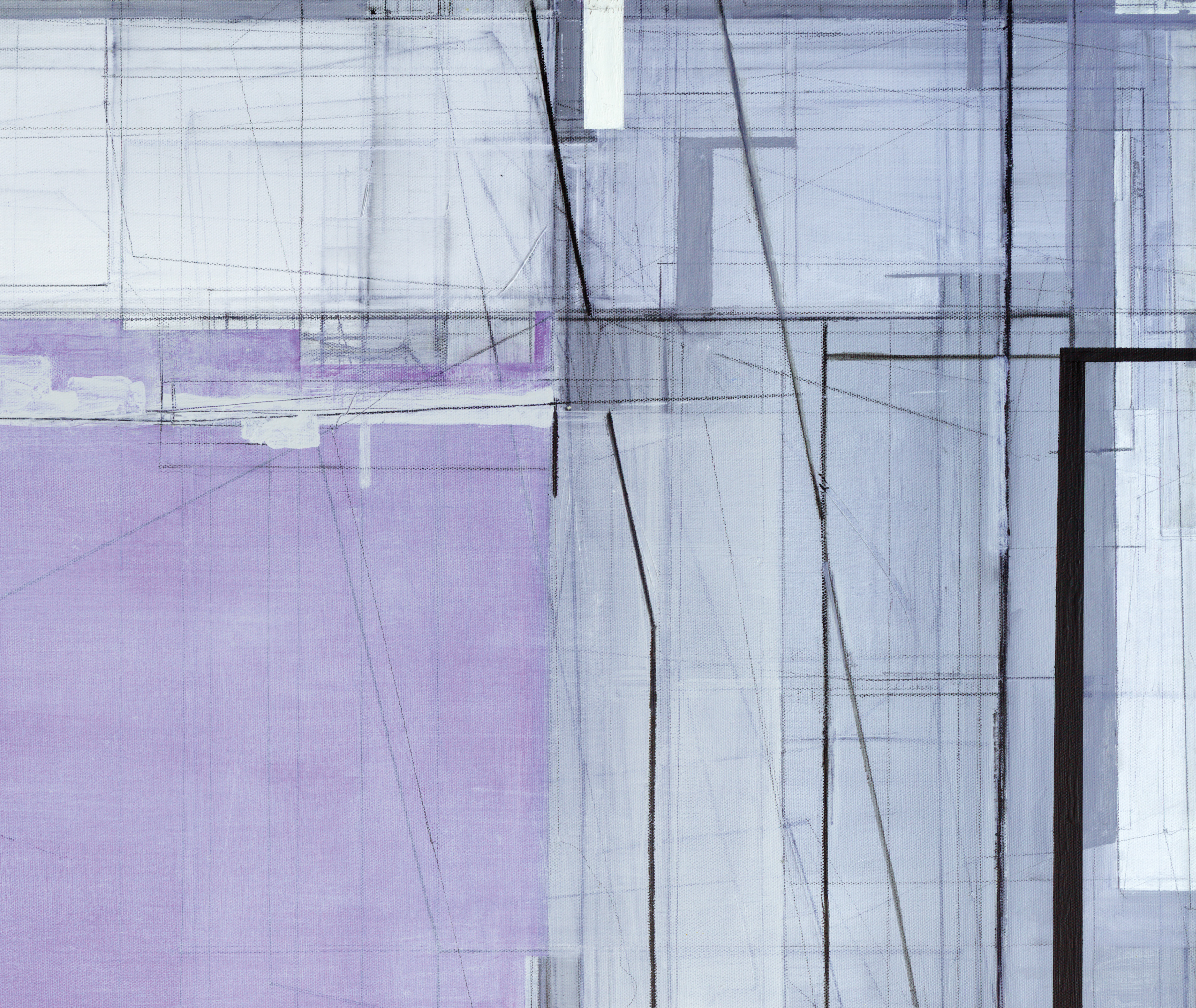


L A B Y R I N T H ii : T O W E R, M A Z E, A N D L A W N

1998. oil on canvas in aluminum frame + pencil (grease, charcoal, graphite). 30 x 40 in. | private collection, boston, ma

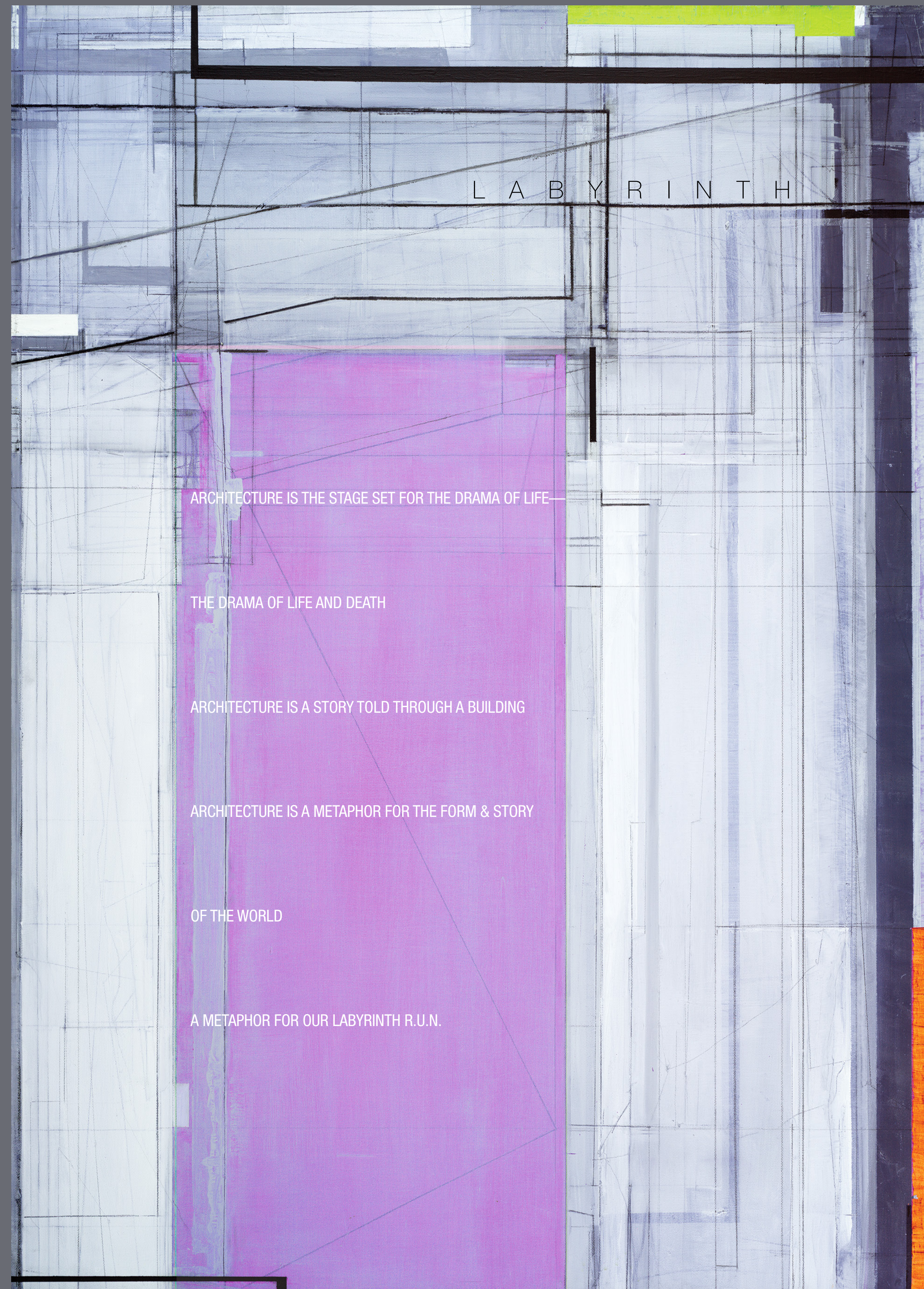









JEF7REY HILDNER ARCHITECT



L A B Y R I N T H

ARCHITECTURE IS THE STAGE SET FOR THE DRAMA OF LIFE—

THE DRAMA OF LIFE AND DEATH

ARCHITECTURE IS A STORY TOLD THROUGH A BUILDING

ARCHITECTURE IS A METAPHOR FOR THE FORM & STORY

OF THE WORLD

A METAPHOR FOR OUR LABYRINTH R.U.N.

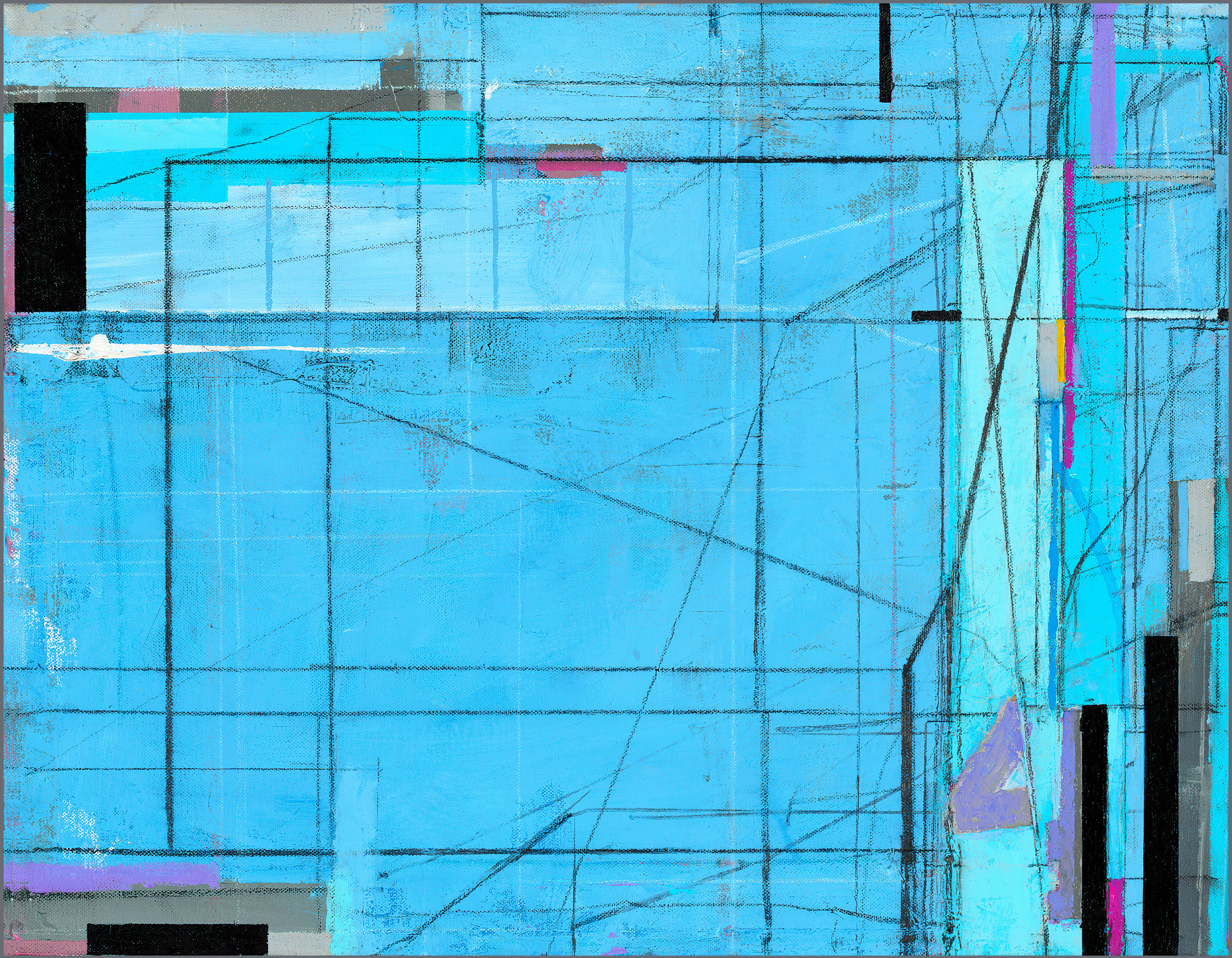
MARINER

2001. oil on canvas + pencil (grease, charcoal, graphite). 30 x 40 in. | private collection, santa barbara, ca



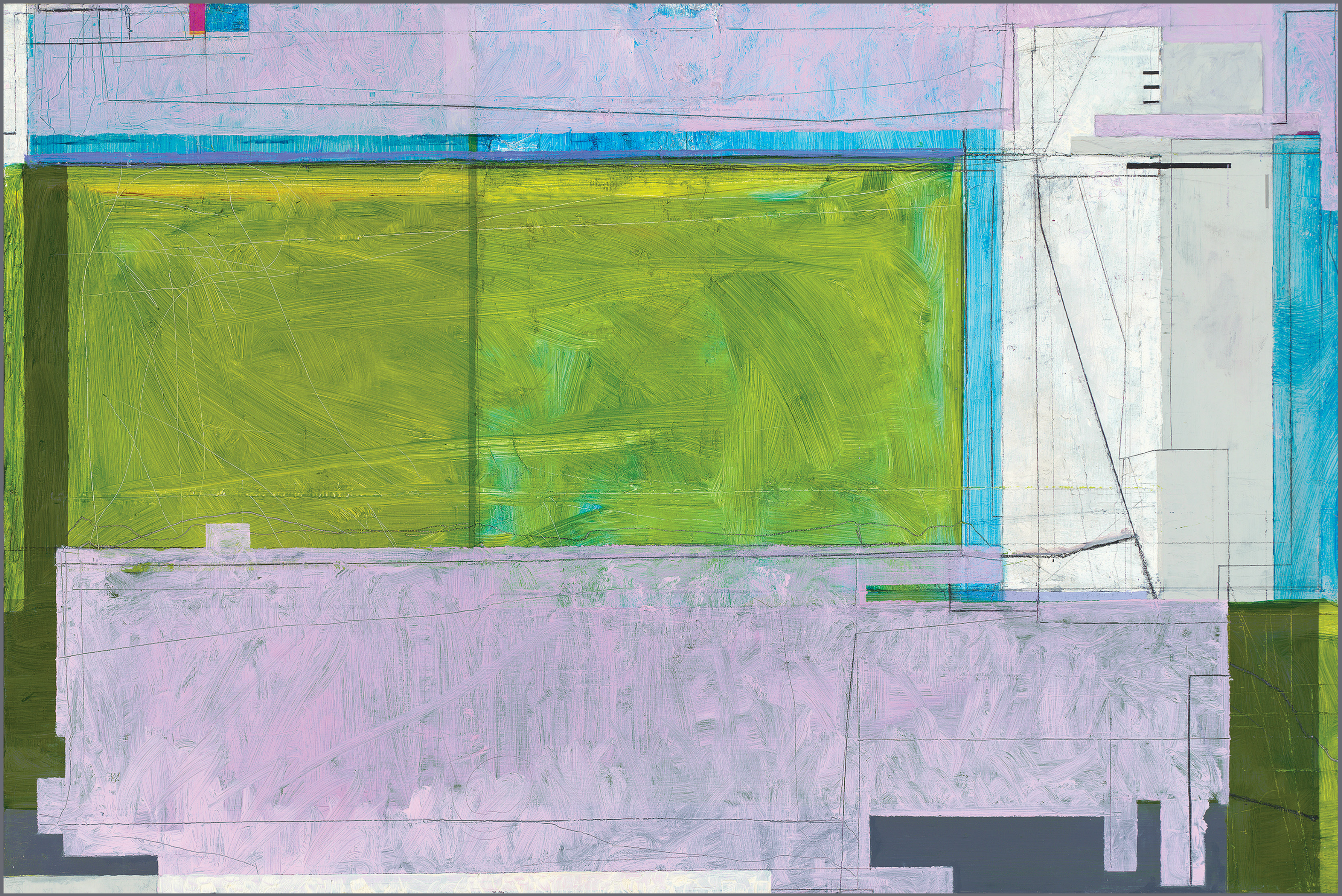
OCEAN VOYAGE

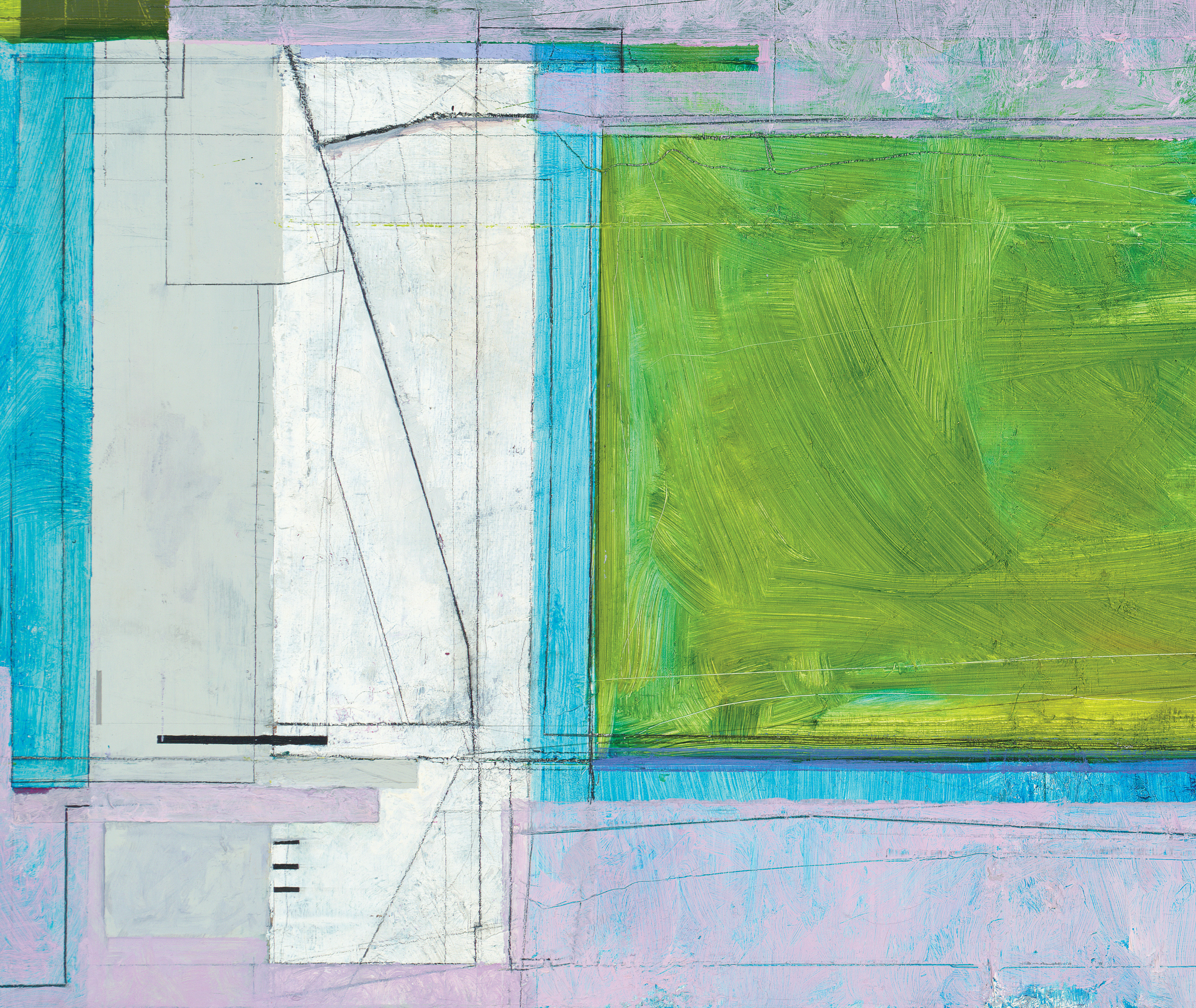
1996. acrylic and collage on canvas + pencil (grease, charcoal, graphite). 14 x 18 in.

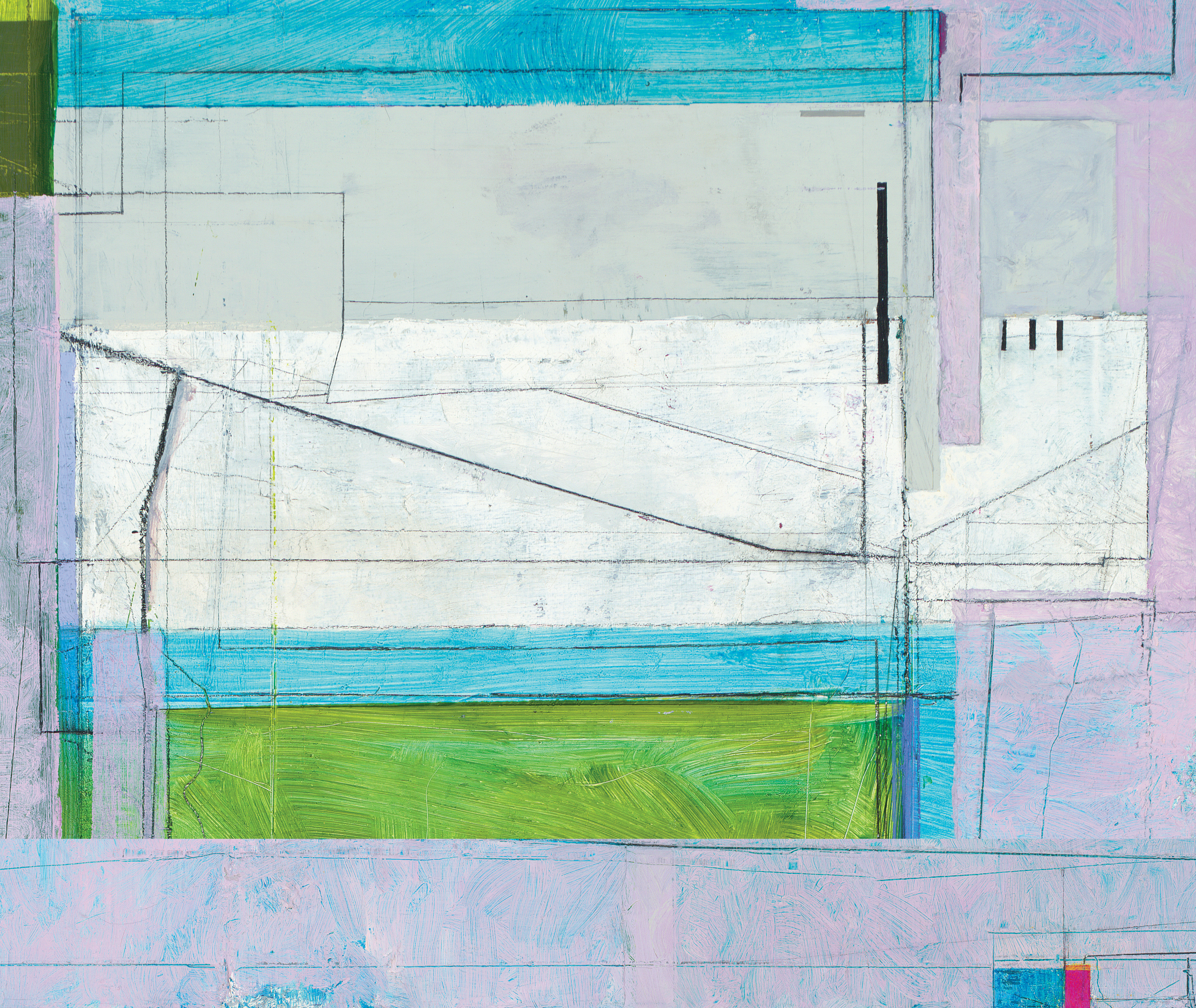


PENELOPE'S WINDOW

1997. oil on canvas in wood frame + pencil (grease, charcoal, graphite). 24 x 36 in.







KNIGHT'S MOVE

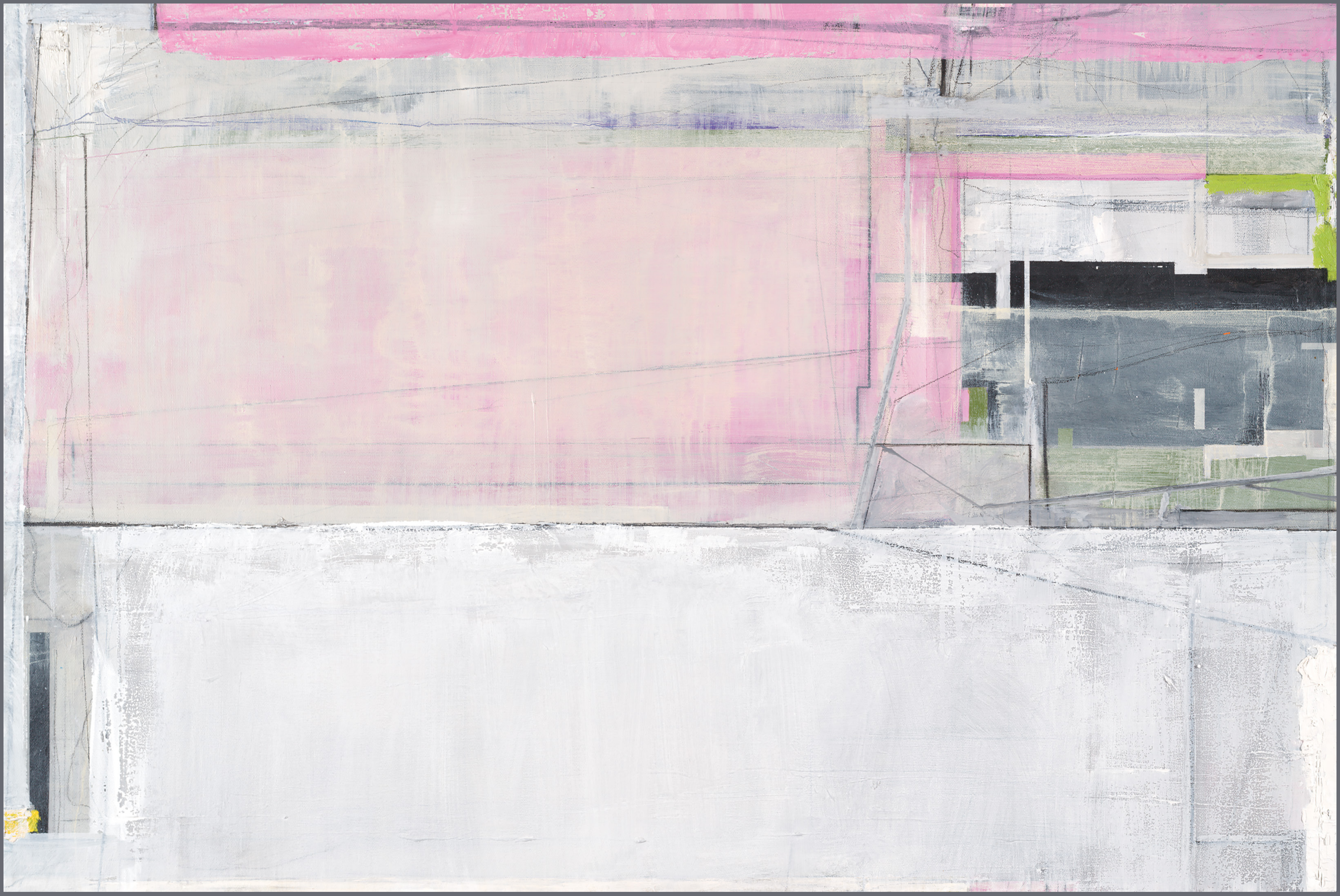


earlyversion, before i painted over it



DAEDALUS HQ | AKA HOME : THE CHAMBER OF THE SILVER KNIGHT

1999–2002. acrylic on canvas + pencil (grease, charcoal, graphite). 24 x 36 in. | private collection, new york, ny



THE WORLD IS A LABYRINTH

A META-DIMENSIONAL LABYRINTH THROUGH WHICH WE JOURNEY . . .

METAPHORICALLY AND PSYCHOLOGICALLY—
IF NOT ALSO FORMALLY AND SPATIALLY—
ARCHITECTURE REPRESENTS THIS JOURNEY:

OUR HERO'S JOURNEY

. . . .

ARCHITECTURE IS A VISION QUEST—A STORY TOLD THROUGH A BUILDING
A METAPHOR FOR THE FORM & STORY OF THE WORLD—
A METAPHOR FOR OUR LABYRINTH R.U.N.

DEPARTURE, TRANSFORMATION, RETURN

"THE ARTIST'S FUNCTION IS THE MYTHOLOGIZATION OF THE ENVIRONMENT AND THE WORLD." —JOSEPH CAMPBELL

I envision The Hero's Journey House—aka **Daedalus 9: The Labyrintheum**—as an artistic expression of my insight that the Labyrinth can be viewed as having an archetypal three-part identity: **Tower, Maze, and Lawn**.
I wrote about my insight in Peter Waldman's book *Connective Tissues*, for which my essay serves as the book's Epilogue: "**LABYRINTH R.U.N.**"

I envision that as you approach the front door, these words will greet you:
Welcome to Daedalus 9: The Labyrintheum—our dream house—inspired by the tragic but heroic story of the mythical ancient Greek architect, inventor of the Labyrinth and Wings . . .



DAEDALUS 9: THE LABYRINTHEUM | ALPHA QUEST II
FLIGHT TOWER, JEDI MAZE, AND SILVER RIVER LAWN

DEPARTURE | TRANSFORMATION | RETURN

LABYRINTH R.U.N.

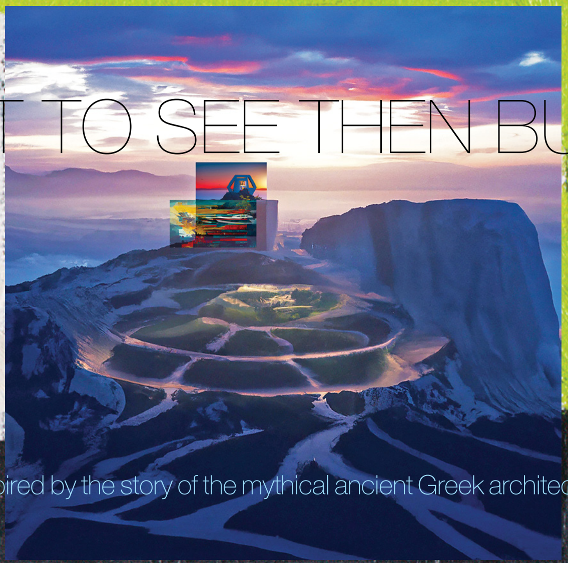
A BUILDING IS AN AESTHETIC & SYMBOLIC EXPRESSION OF AN ARCHITECT'S VISION OF THE WORLD: A CREATIVE DEMONSTRATION OF COURAGE, IMAGINATION, AND TRUTH.

DAEDALUS 9: THE LABYRINTHEUM
THE HERO'S JOURNEY HOUSE
JEF7REY HILDNER | ARCHITECT

ARCHITECTURE IS A VISION QUEST: A QUEST TO SEE THEN BUILD

A QUEST TO GROK THE WORLD—A QUEST TO DREAM THEN BUILD . . .

"Dreams are messages from the deep." —Denis Villeneuve, *Dune*



DAEDALUS HQ

VISION QUEST DREAMS . . .

. . . evoking the magical realm I envision for Daedalus 9—a dream house—inspired by the story of the mythical ancient Greek architect, inventor of the Labyrinth and Wings . . .

ARCHITECTURE IS A HERO'S JOURNEY | **THROUGH THE LABYRINTH: TOWER, MAZE, AND LAWN**

HOME

THE CHAMBER OF THE SILVER KNIGHT

THE GOLDEN THREADS OF MEMORY, MYTH, AND ART CONNECT US THROUGH THE AGES AND STAGES OF RECORDED TIME . . . . RESPUN BY EVERY GENERATION, THESE THREADS LEAD US SAFELY INTO AND OUT OF THE LABYRINTH . . .



ORION II



CLAY COURT



LIVRAMENTO



CLOSE ENCOUNTERS



DAEDALUS CLIFF



CRETE

"A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man." —Joseph Campbell, *The Hero with a Thousand Faces*

"Art is born out of dreams that have yet to be realized in physical form." —Natalia Beshqoy

HILDNER AI/NI-CRAFTED MONTAGE (DREAMSTUDIO, MIDJOURNEY, DALL-E)

HOUSE OF THE WHITE KNIGHT | AKA ACROPOLIS

1998. acrylic on canvas + pencil (grease, charcoal, graphite). 36 x 60 in. | private collection, boston, ma



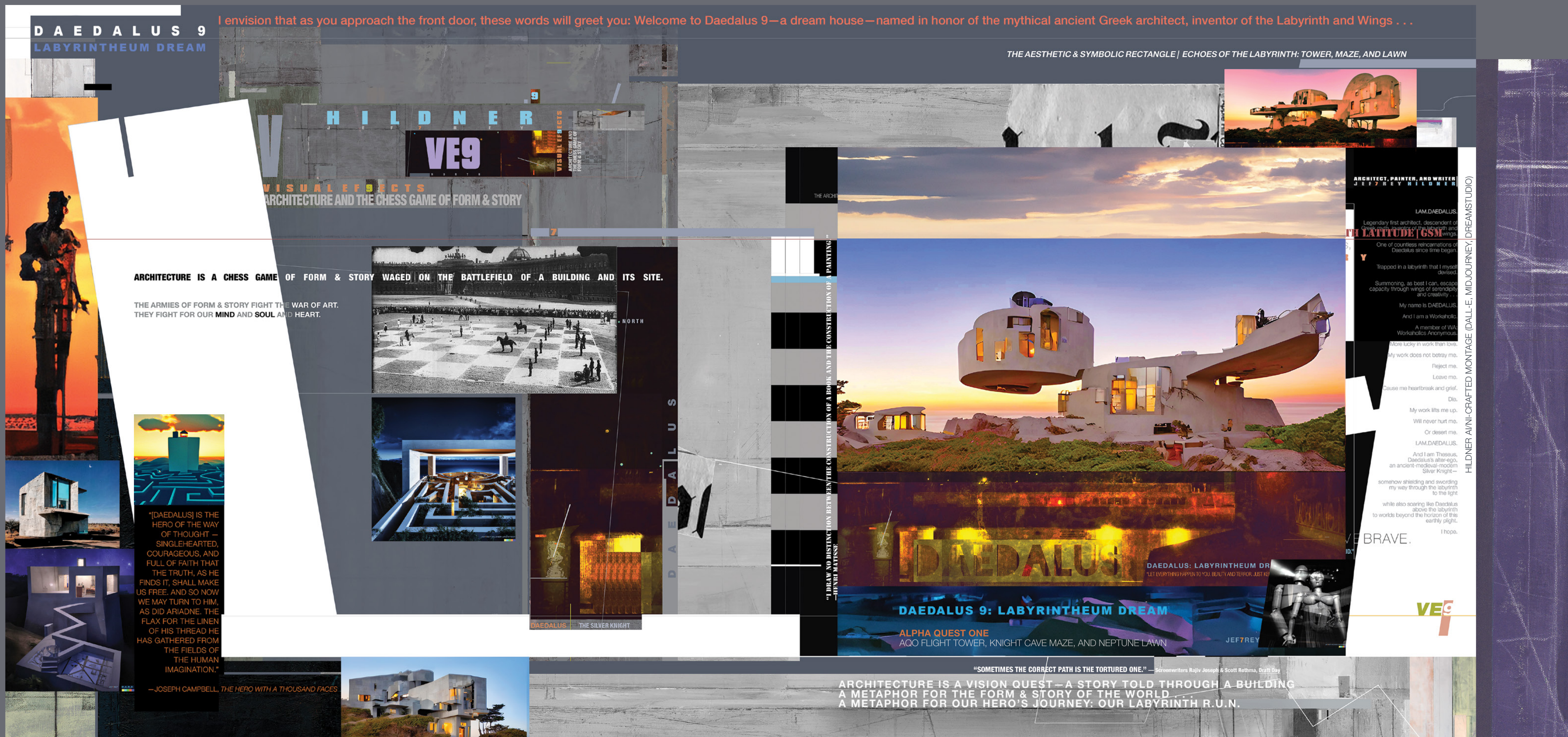




TELESCOPE | LIGHTHOUSE | AKA STONEHENGE VILLA

1997. acrylic on canvas + pencil (grease, charcoal, graphite). 30 x 40 in.





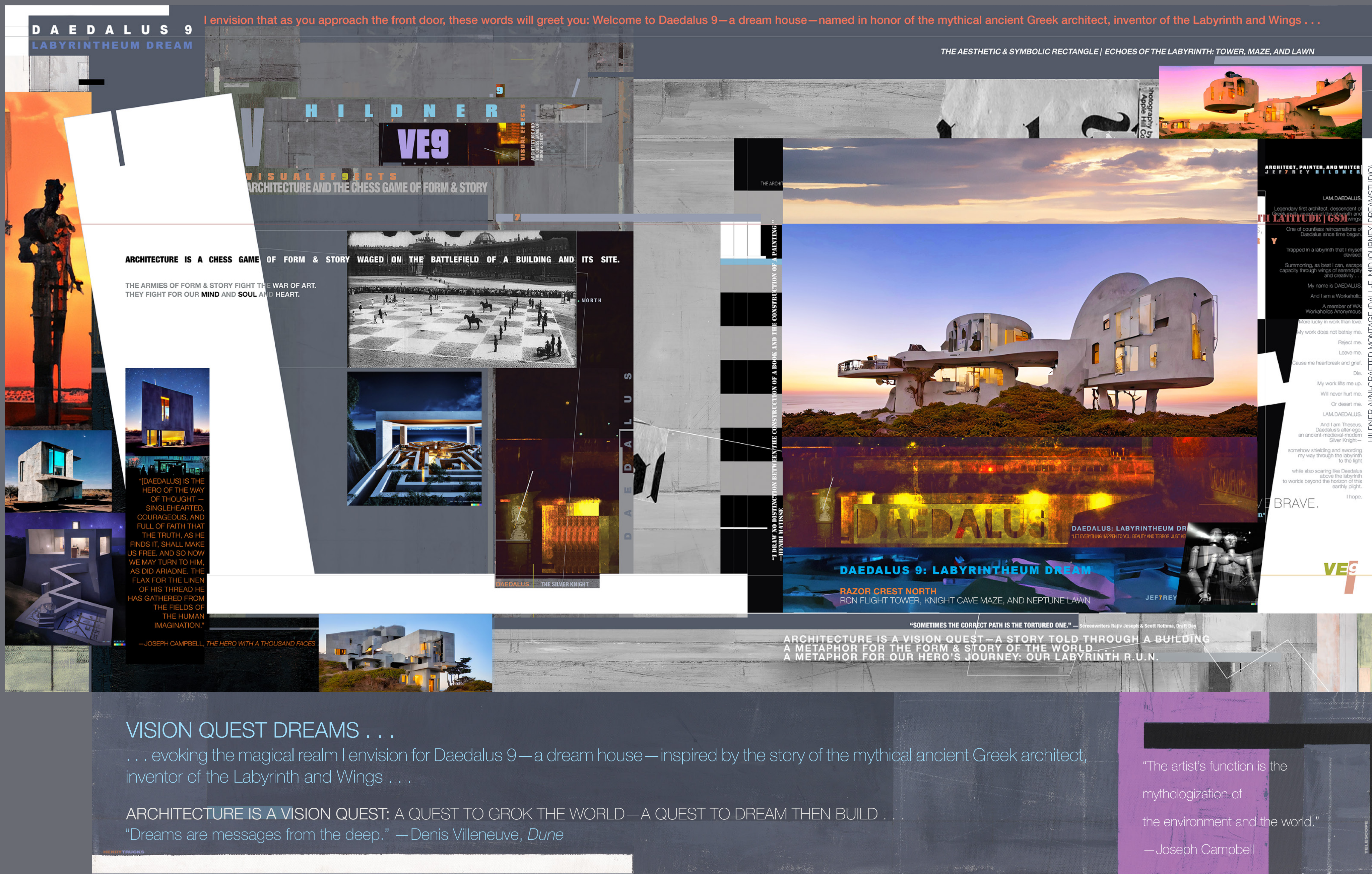
"THE ARTIST'S FUNCTION IS THE MYTHOLOGIZATION OF THE ENVIRONMENT AND THE WORLD." —JOSEPH CAMPBELL

"[DAEDALUS] IS THE HERO OF THE WAY OF THOUGHT—SINGLEHEARTED, COURAGEOUS, AND FULL OF FAITH THAT THE TRUTH, AS HE FINDS IT, SHALL MAKE US FREE. AND SO NOW WE MAY TURN TO HIM, AS DID ARIADNE. THE FLAX FOR THE LINEN OF HIS THREAD HE HAS GATHERED FROM THE FIELDS OF THE HUMAN IMAGINATION." —JOSEPH CAMPBELL

THE HERO WITH A THOUSAND FACES

TELESCOPE | LIGHTHOUSE | digital remix 1.0

DAEDALUS 9 | LABYRINTHEUM DREAM MONTAGE



D A E D A L U S 9 | L A B Y R I N T H E U M D R E A M M O N T A G E

2019–2022. One of my first AI/NI-crafted montages. Through a complex series of NI (Natural Intelligence) artistic chess moves, I wove some of my "Vision Quest Dreams"—my AI-crafted images (DALL-E, Midjourney, DreamStudio)—into the synthesized Aesthetic & Symbolic Fabric of two of my NI artworks: a) my painting *Telescope|Lighthouse* and b) two pages that I contributed to Peter Waldman's book *Connectives Tissues*, for which I created the 18-page visual Epilogue: "LABYRINTH R.U.N."

HERALD-CALL HAIKU:
ARCHITECT THE TALE
OF HERO DAEDALUS'S TREK —
TIMELESS VISION QUEST

K N I G H T M O V E S

ARCHITECTURE IS A CHESS GAME OF FORM & STORY
PLAYED ON THE AESTHETIC & SYMBOLIC RECTANGLE OF ART



The steel-beam Telescope juts into the night sky toward the North Star . . .

(D)ANTE | TELESCOPE HOUSE 1991–1996. PHOTOGRAPH © YUKIO FUTAGAWA | GLOBAL ARCHITECTURE HOUSES 51, 1997

JUST. LIKE. A. MOVIE.



© Svensk Filmindustri (SF). *The Seventh Seal*, 1957

D A E D A L U S

ARCHITECTURE IS THE STAGE SET FOR THE DRAMA OF LIFE —
THE DRAMA OF LIFE AND DEATH

ARCHITECTURE IS A STORY TOLD THROUGH A BUILDING

THE WHITE KNIGHT OF FORM + THE BLACK KNIGHT OF STORY =
THE SILVER KNIGHT OF FORM & STORY | MY AVATAR

| THE ARMIES OF FORM & STORY FIGHT THE WAR OF ART | THEY FIGHT FOR OUR MIND AND SOUL AND HEART

A BUILDING IS AN AESTHETIC & SYMBOLIC EXPRESSION OF AN ARCHITECT'S VISION OF THE WORLD: A CREATIVE DEMONSTRATION OF COURAGE, IMAGINATION, AND TRUTH.

ART IS A VISION QUEST

ART IS A CHESS GAME OF FORM & STORY WAGED ON THE BATTLEFIELD OF THE AESTHETIC & SYMBOLIC RECTANGLE
WALL, CANVAS, PAGE, AND SCREEN

THE ARMIES OF FORM & STORY FIGHT THE WAR OF ART
THEY FIGHT FOR OUR MIND AND SOUL AND HEART

KNIGHT MOVES



GARDEN OF DAEDALUS'S RETURN | AKA HARBOR

1998. oil on canvas + pencil (grease, charcoal, graphite). 30 x 40 in.



GARDEN OF DAEDALUS'S RETURN | digital remix 2.0



BUT WHATEVER DISASTERS BEFALL

DO NOT FLINCH

GO ALL THE BOLDER TO FACE THEM

FOLLOW YOUR FATE TO THE LIMIT

A ROAD WILL OPEN TO SAFETY

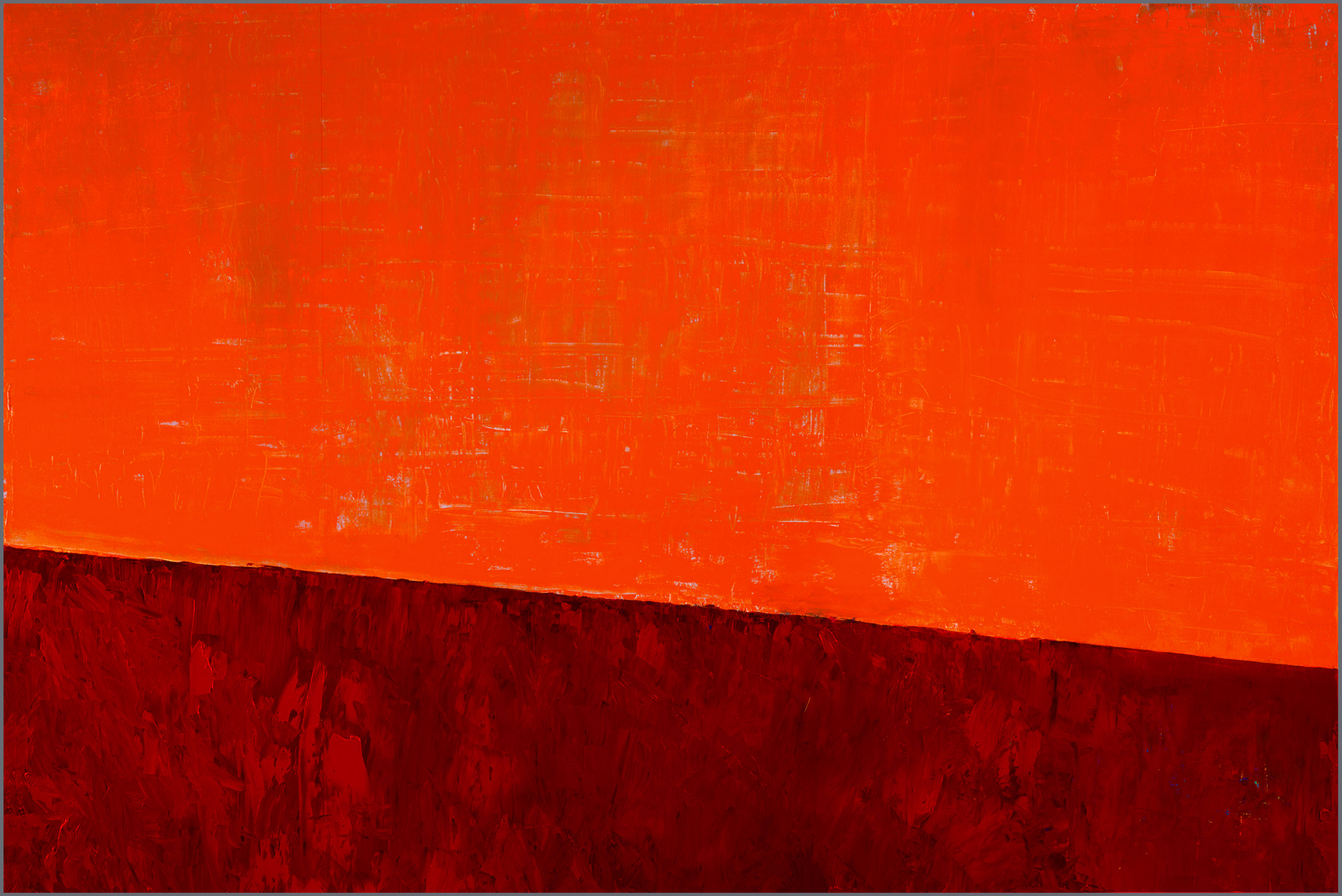
FROM THE LAST PLACE YOU WOULD EXPECT

—VIRGIL | THE AENEID

HENRY TRUCKS | HARBOR

I C A R U S

2009. oil on canvas. 48 x 72 in.







FLIGHT MASTER

2010. oil on canvas + pencil (grease, charcoal, graphite). 62 x 93 in.


DAEDALUS




DAEDALUS

ARCHITECTURE AS PAINTING. DANTE|TELESCOPE HOUSE (AKA THE ZLOWE HOUSE). SILVER SPRING, MD | 1991–1996. PHOTOGRAPH © YUKIO FUTAGAWA, *GLOBAL ARCHITECTURE HOUSES* 51, 1997 FEATURING MY PAINTING *DAEDALUS*, 1996; "CUBIST WINDOW"—GUEST BEDROOM INTERIOR SLIDING SCREEN, CODESIGNED WITH PAUL DESTIO, WHO ALSO FABRICATED IT; "RED BLUE CHAIR," DESIGNED BY GERRIT RIETVELD (1918–1923); AND "NORTH STAR TELESCOPE RUG"—THE RUG'S ANGLED WHITE BAR POINTS NORTH . . .

"Great musicians are like great fighters.

They have a higher sense of theory going on in their heads."

—Miles Davis



CODA

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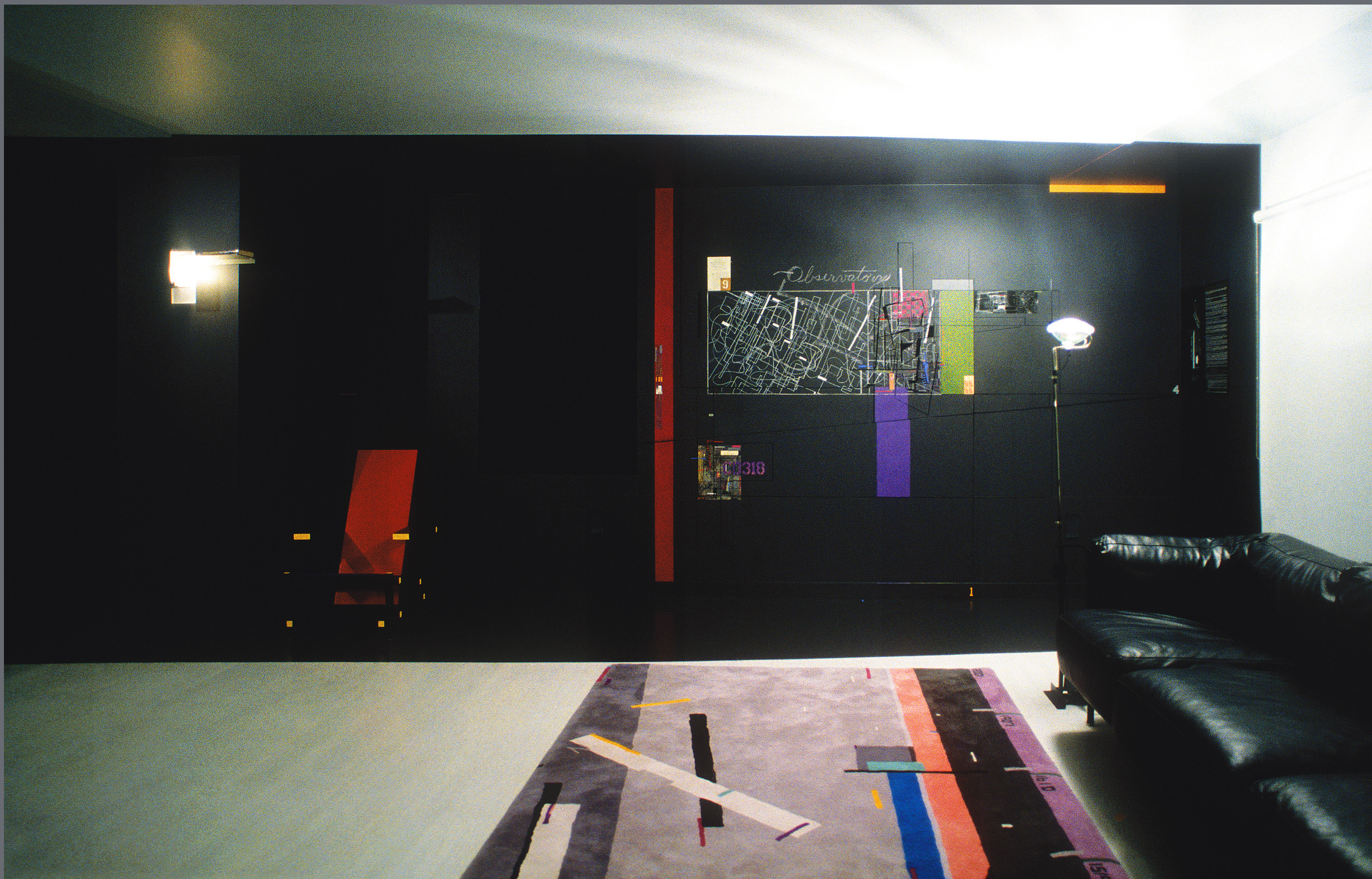
“The problem is to evoke the simultaneous presence of painting and architecture.” —Theo van Doesburg

ARCHITECTURE AS PAINTING. DANTE|TELESCOPE HOUSE (AKA THE ZLOWE HOUSE). SILVER SPRING, MD | 1991–1996. INTERIOR WORLD SHAPED BY THE DANTE MONOLITH SHADOW ZONE FEATURING THE "NORTH STAR TELESCOPE RUG," "TELESCOPE WALL LAMP," AND "1:4:9 OBSERVATORY CHESS MURAL."

A building is an aesthetic & symbolic expression of an architect's vision of the world:

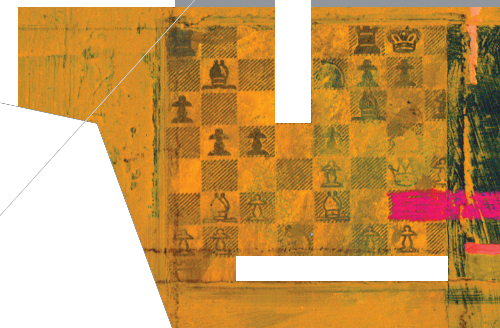
a creative demonstration of courage, imagination, and truth.





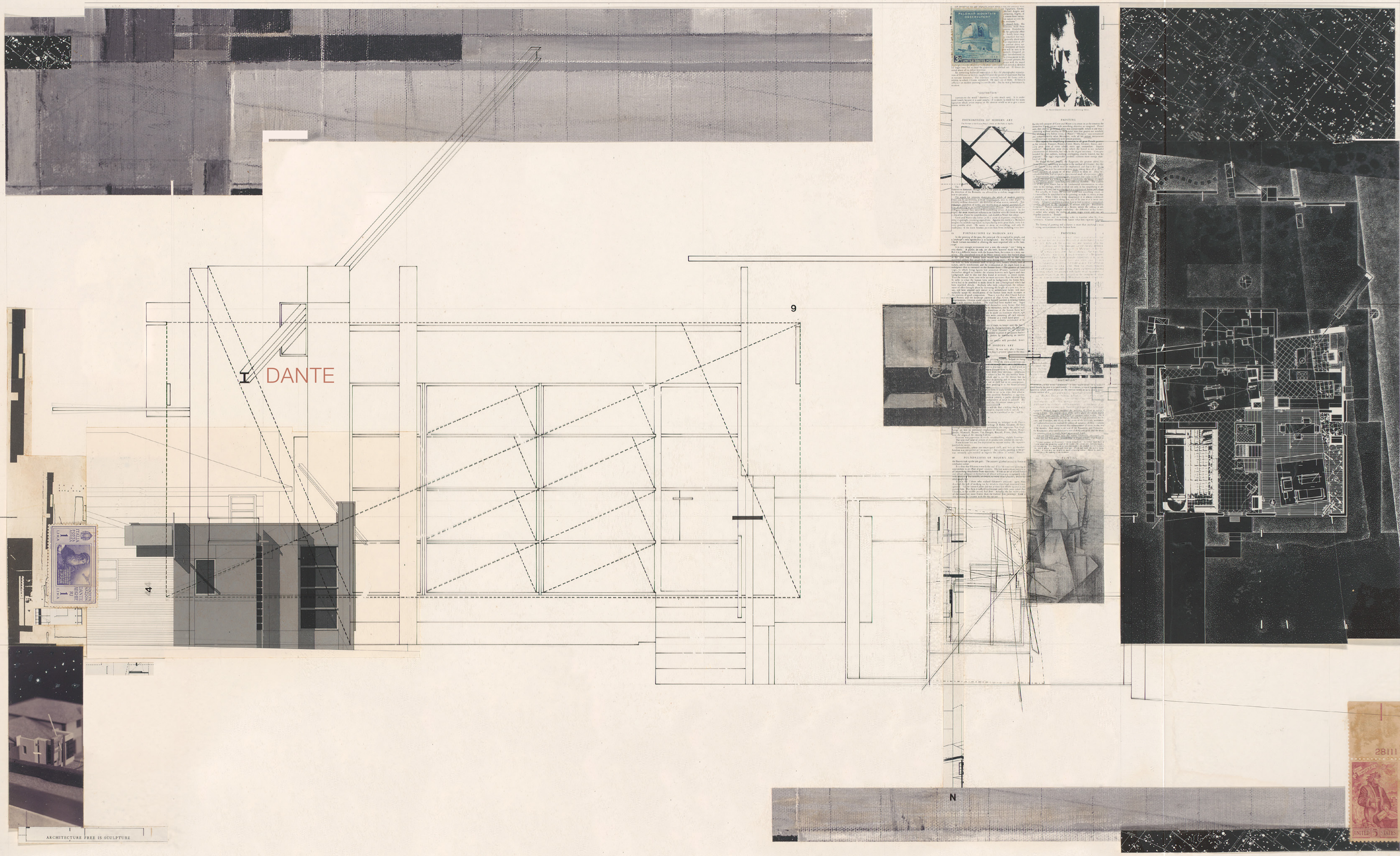
“The problem is to evoke the simultaneous presence of painting and architecture.” —Theo van Doesburg

Knight's Move



In 1923, Le Corbusier published his iconic book *Toward an Architecture*.
I vision-quest . . .

TOWARD A SIGNIFICANT ARCHITECTURE
AN ARCHITECTURE OF FORM & STORY



Architecture is a story told through a building — a brave reconstruction of the world.



DANTE | TELESCOPE HOUSE 1:4:9 OBSERVATORY CHESS MURAL

"INSPIRATION DOES EXIST, BUT IT MUST FIND US WORKING." | PICASSO



DUET | 1994–1997. 54 x 54 in.
PART 1 | RICHARD ROSA, 1994
House paint on canvas + graphite, chalk, oil pastel, and satin marine varnish
PART 2 | JEFFREY HILDNER, 1997
Oil on pre-painted canvas + graphite, grease pencil, pasted paper | sheet lead & nails





“[DAEDALUS] IS THE HERO OF THE WAY OF THOUGHT—SINGLEHEARTED, COURAGEOUS, AND FULL OF FAITH THAT THE TRUTH, AS HE FINDS IT, SHALL MAKE US FREE. AND SO NOW WE MAY TURN TO HIM, AS DID ARIADNE. THE FLAX FOR THE LINEN OF HIS THREAD HE HAS GATHERED FROM THE FIELDS OF THE HUMAN IMAGINATION.”

—JOSEPH CAMPBELL, *THE HERO WITH A THOUSAND FACES*

HERO’S JOURNEY



A WALL IS A CANVAS. AND A CANVAS IS A WALL.

I paint because painting allows pure artistic freedom. No client or contractor factors into the equation. No editor makes changes. Time and money don't shape the work. I strive to honor the timeless slogan of the pioneer-artist: "My work, done my way." And through painting, I seek to find the form and space of my architecture.

But in truth, I seek more: to find not only the aesthetic form-and-space "Move-system" (Form) of my architecture but also to find the symbolic "Meaning-system" (Story) of my architecture. Painting is a quest to discover an architecture of Form & Story.



PRINCETON STUDIO | *Gray Square, Brook, and Smoke*

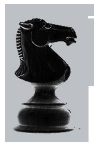
SIGNIFICANT ARCHITECTURE—Transcendent Architecture, resonating with Impact & Meaning—requires more than the display of an architect's aesthetic mastery of Form: more than the display of a building's exquisite interplay of materials, space, and light.

D A E D

H E R A L D - C A L L H A I K U

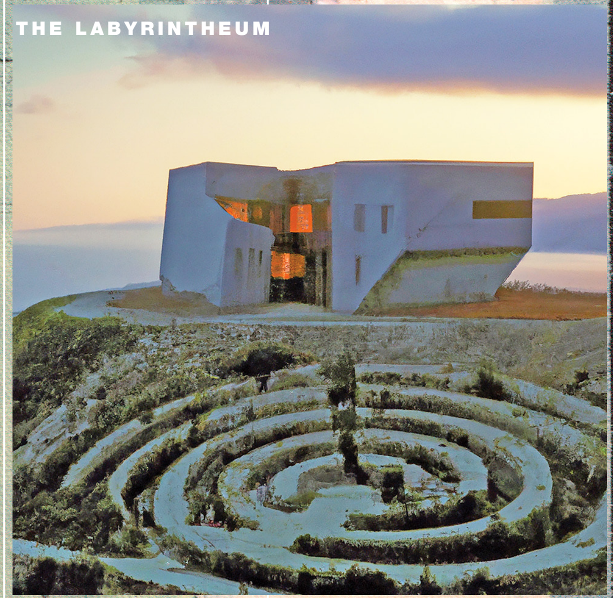
ARCHITECT THE TALE / OF HERO DAEDALUS'S TREK — / TIMELESS VISION QUEST

17 SYLLABLES





THE HERO'S JOURNEY HOUSE | DAEDALUS 9: THE LABYRINTHEUM



A L U S

ARCHITECTURE IS A VISION QUEST. Literally, a vision quest is an ancient wilderness experience: "a solitary vigil by an adolescent American Indian boy to seek spiritual power and learn through a vision the identity of his usually animal or bird guardian spirit" (*Merriam-Webster* online dictionary). But metaphorically, a vision quest reflects the universal human arc of progress that Joseph Campbell named "The Hero's Journey": a journey that begins by either our eager or reluctant Departure from the ordinary world—community, comfort zone: home—followed by Transformation that happens as we trek through the wilderness—the labyrinth—of the new world, and ending when we Return home to share the gifts of our enlightenment. The quest is primarily inward—a rite of passage, whether for Luke Skywalker or Dorothy or you and me, requiring a brave leap of faith into the unknown.

"A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man."

—Joseph Campbell, *The Hero with a Thousand Faces*



FOR LAURA
11.27.17
MWHQ

"We bring to our projects the architecture of ourselves." — Mikhail Bakhtin



CRETE

"If you're going to paint, you'd better find out why you're doing it, and you should do something that you know about, that you're infatuated with." —Wayne Thiebaud

2022. ONE OF MY FIRST AI-CRAFTED PAINTINGS (MIDJOURNEY & DALL-E)—PART OF A SERIES THAT TELLS THE STORY OF DAEDALUS'S HERO'S JOURNEY: HIS EPIC VISION QUEST, HIS LABYRINTH R.U.N.

HERALD-CALL HAIKU:
Architect the tale / Of hero Daedalus's trek— / Timeless vision quest

DAEDALUS 9: THE LABYRINTHEUM DREAM MURAL | PLATE NO. 14

The golden threads

of memory, myth,

and art connect us

through the ages

and stages of

recorded time . . .

respun by every

generation, these

threads lead us safely

into and out of the

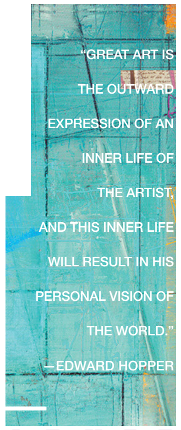
Labyrinth

I WORK ON THE ARCHITECTURE OF THE RECTANGLE: THE AESTHETIC & SYMBOLIC RECTANGLE—
THE CHESSBOARD FOR THE EPIC CHESS GAME OF ART: **FORM & STORY**

MOVE & MEANING

I TELL THE TALE OF **DAEDALUS**—
THE MYTHICAL ANCIENT GREEK ARCHITECT, INVENTOR OF THE LABYRINTH AND WINGS . . .

PRETTY AND GRITTY
CONTROL AND SOUL



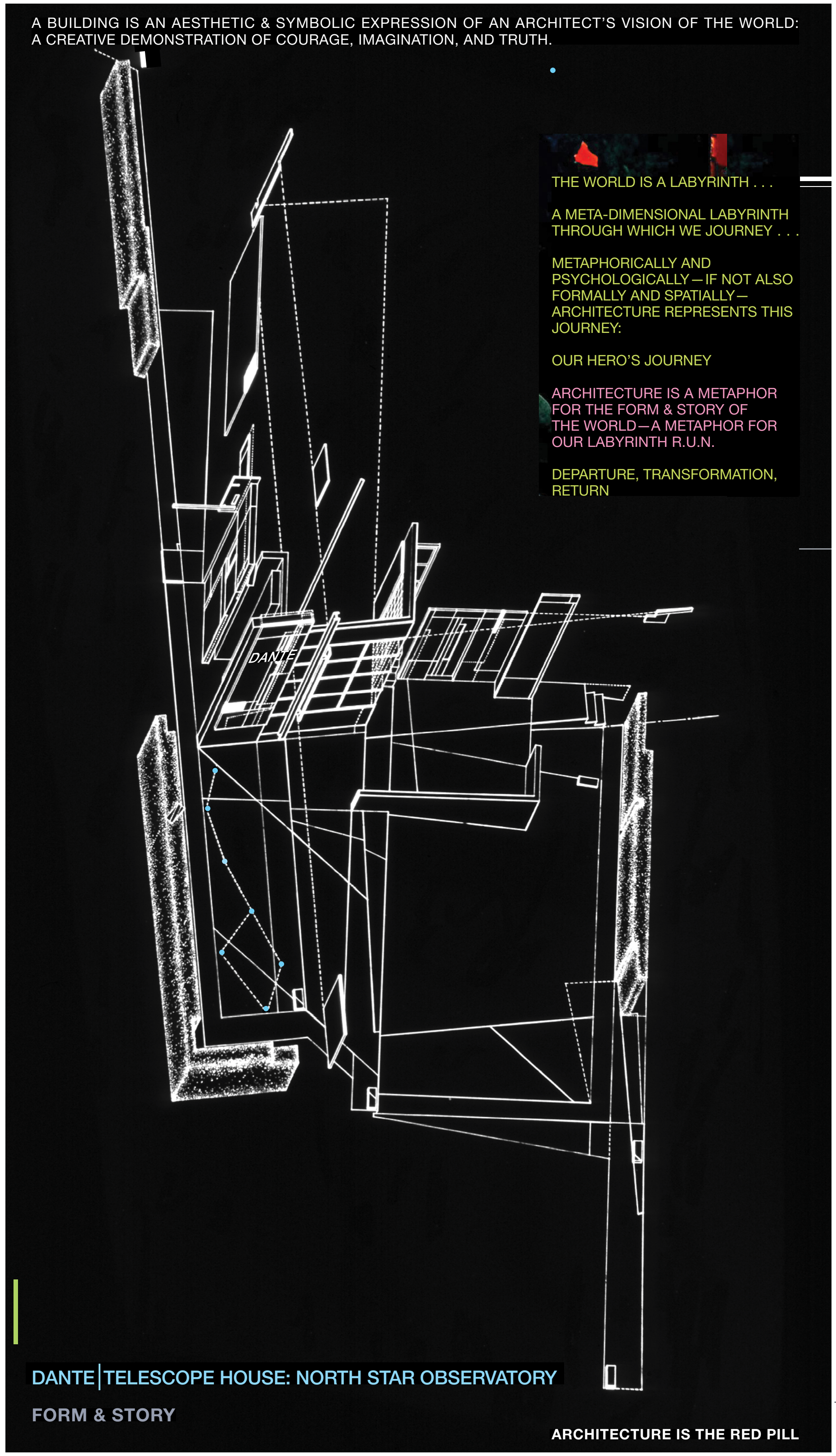
THE ARCHITECT PAINTER PRESS

JEF7REY HILDNER
ARCHITECT
archive.org/details/Jef7reyHildnerArchitect-QFB

ARCHITECTURE BEGAN AS A SEARCH FOR TRUTH —
AS AN AESTHETIC & SYMBOLIC EXPRESSION OF A VISION QUEST
BY ASTRONOMER-PRIESTS—SPIRITUAL STARGAZERS!—
TO UNRIDDLE THE FORM & STORY OF THE WORLD.

FOR ARCHITECTS TODAY WHO FEEL THESE PRIMORDIAL REVERBERATIONS,
THE VISION QUEST CONTINUES . . .

ARCHITECTURE IS THE RED PILL. BUILD BRAVE. BUILD THE TRUTH.



DANTE|TELESCOPE HOUSE (AKA THE ZLOWE HOUSE), JEF7REY HILDNER ARCHITECT. SPACE-MAKING ELEMENTS DEFINE THE OUTDOOR OBSERVATORY: SIGNIFICANT PLACE | 1991–1996

SIGNIFICANT FORM & SIGNIFICANT SPACE = SIGNIFICANT PLACE

Lower left: In the space defined by the L-shaped hedge and the Dante|Telescope Monolith, groundlines mark out the seven stars of the constellation Little Dipper. The North Star at the tip of the handle of the Little Dipper, in the groundlines, marks the spot at the base of the Monolith to stand and sight along the steel-beam Telescope to the North Star . . .

GROKKING THE WORLD

ARCHITECTURE IS A VISION QUEST: a quest to see then build—and a quest that traces back to the original meaning of the word *build*: "to be." Architecture reflects humanity's timeless quest to carve out of the labyrinth of life *a place to be*.

Ideally, such a place gives outer expression to our inner being—strikes a deep emotional chord, enchants us, and speaks to us through the sorcery of its transformative powers.

Courage. Imagination. Truth.

The art of building inspires architects to soar—to explore and materialize metaphors: find limitless ways to express what Clive Bell called, in his book *Art* (1914), "Significant Form"—and its partner, what I call Significant Space. "There are many architectures," as my daughter said precociously at age 10. I seek to realize one of them: an original expression of Significant Form & Significant Space—uniting to make what I call Significant Place.

I created a Significant Place at Dante|Telescope House. Inside and outside, the house resonates with the memory of architecture's origins in stories and stars.

Architecture began as the sacred space marked out by astronomer-priests for the observation of reality. These temples of space were sometimes the space of sky, not only of land, and the space was delimited *orally* by an augur. Astronomer-priests, augurs—humans who possessed special powers of perception and insight: seers, foretellers, mystics, futurists, visionaries—these were the world's first architects.

Oracle-Storytellers. Spiritual Stargazers.

Truth Seekers.

At Dante|Telescope House—including its outdoor room, the North Star Observatory, presided over by the Dante|Telescope Monolith, its steel-beam Telescope pointing to the North Star—I conjured an enchanted, visionary realm marked out for the observation of reality.

Outer Reality and Inner Reality.

Like the first architects, I vision-quest to grok the Architecture of the Form & Story of the World—"understand profoundly and intuitively" the Form & Story of Our Being—then give artistic and poetic expression to what I see through the metaphorical power of a building.

Which I hope to do again for our dream house, Daedalus 9: The Labyrintheum.

Architecture is the Red Pill.

Build Brave.

Build the Truth.

In 1923, Le Corbusier published his iconic book *Toward an Architecture*.
I vision-quest . . .

TOWARD A SIGNIFICANT ARCHITECTURE
AN ARCHITECTURE OF FORM & STORY



“THE ARTIST’S FUNCTION IS THE MYTHOLOGIZATION OF THE ENVIRONMENT AND THE WORLD.” —JOSEPH CAMPBELL

The golden threads of memory, myth, and art connect us through the ages and stages of recorded time: respun by every generation, these threads lead us safely into and out of the Labyrinth . . .



DANTE | TELESCOPE HOUSE / 1991–1996. PHOTOGRAPH © YUKIO FUTAGAWA | GLOBAL ARCHITECTURE HOUSES 51, 1997

A shard of ancient suns — the steel-beam Telescope of the Dante | Telescope Monolith sights the North Star. Iconic proportions shape the wall-as-canvas-&-book Dante | Telescope Monolith (depth : width : height) **1 : 4 : 9** — *the cube of the first three integers:* **1 2 3**

SUBSTRATE: ULYSSES REMIX | *Ulysses*, 1997. oil on canvas in aluminum frame + pencil (grease, charcoal, graphite). 24.625 x 38.5 in. | Private collection, Sacramento, CA

“The problem is to evoke the simultaneous presence of painting and architecture.” —Theo van Doesburg

Architecture is a story told through a building — a brave reconstruction of the world.

ARCHITECTURE IS A VISION QUEST: A SEARCH FOR SIGNIFICANT FORM & SIGNIFICANT SPACE: AN ABSTRACT AESTHETIC SYSTEM & A SYMBOLIC IMAGE SYSTEM — AN ARCHITECTURE OF FORM|SPACE & STORY

TO SEE MORE PHOTOS OF DANTE|TELESCOPE HOUSE AS BUILT—
go to: archive.org/details/Jef7reyHildnerArchitect-Building

The outdoor room that I envisioned in my drawing of the North Star Observatory was only partially built—but groundlines evoke the spirit of my dream.



ARCHITECTURE BEGAN AS A SEARCH FOR TRUTH—
AS AN AESTHETIC & SYMBOLIC EXPRESSION OF A VISION QUEST
BY ASTRONOMER-PRIESTS—SPIRITUAL STARGAZERS!—
TO UNRIDDLE THE FORM & STORY OF THE WORLD.

FOR ARCHITECTS TODAY WHO FEEL THESE PRIMORDIAL REVERBERATIONS,
THE VISION QUEST CONTINUES . . .

ARCHITECTURE IS THE RED PILL. BUILD BRAVE. BUILD THE TRUTH.


DANTE

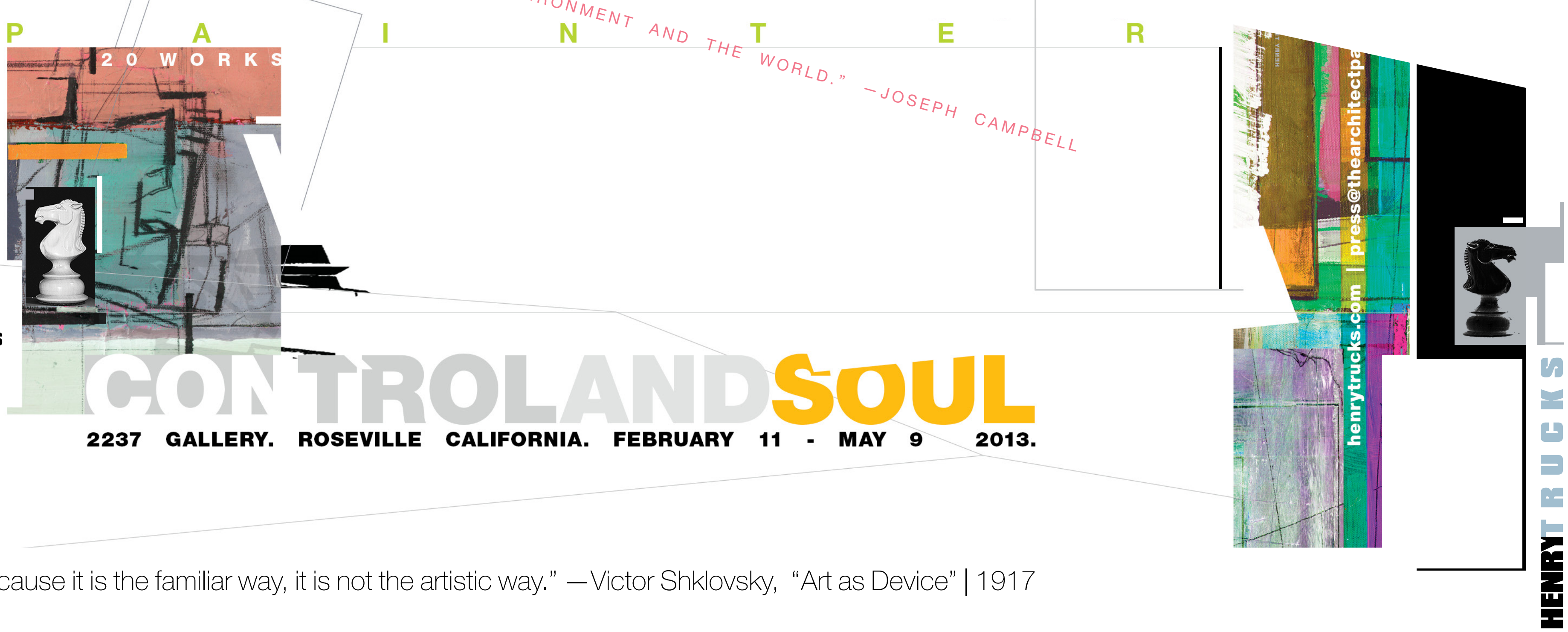
ARCHITECTURE IS A VISION QUEST: A QUEST TO GROK THE WORLD—A QUEST TO SEE THEN BUILD . . .

. . . a quest to dream then build, a quest to give outer expression to my inner pragmatic nerd and go-for-broke free spirit, a quest to unleash but also harness the twin artistic powers that shape my architecture: Control and Soul.

empty space | full space

"Space is shaped. Space is full of curves and dents and wonderful shapes."
—Albert Einstein, Peter Moffat's screenplay *Einstein and Eddington*

"THE ARTIST'S FUNCTION IS THE MYTHOLOGIZATION OF THE ENVIRONMENT AND THE WORLD." —JOSEPH CAMPBELL



"Precisely because it is the familiar way, it is not the artistic way." —Victor Shklovsky, "Art as Device" | 1917



DANTE|TELESCOPE HOUSE COLLAGE (aka ITHACA), based on my painting *Ithaca*. 40 x 40 in.
International "Art in Architecture" Exhibition, The Center for Contemporary Art, Bedminster, New Jersey, 2010



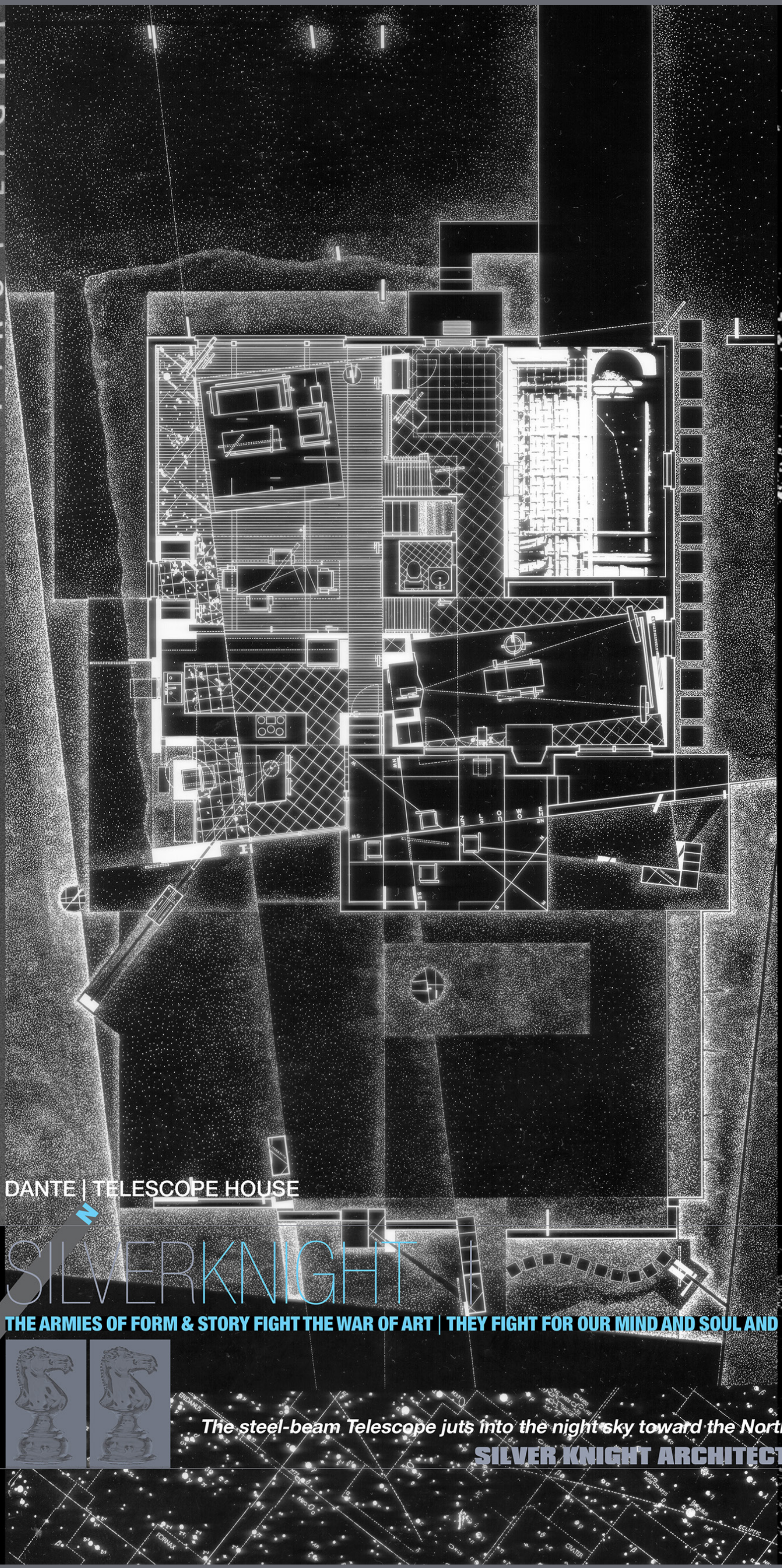



The idea of North





FIRST LIGHT



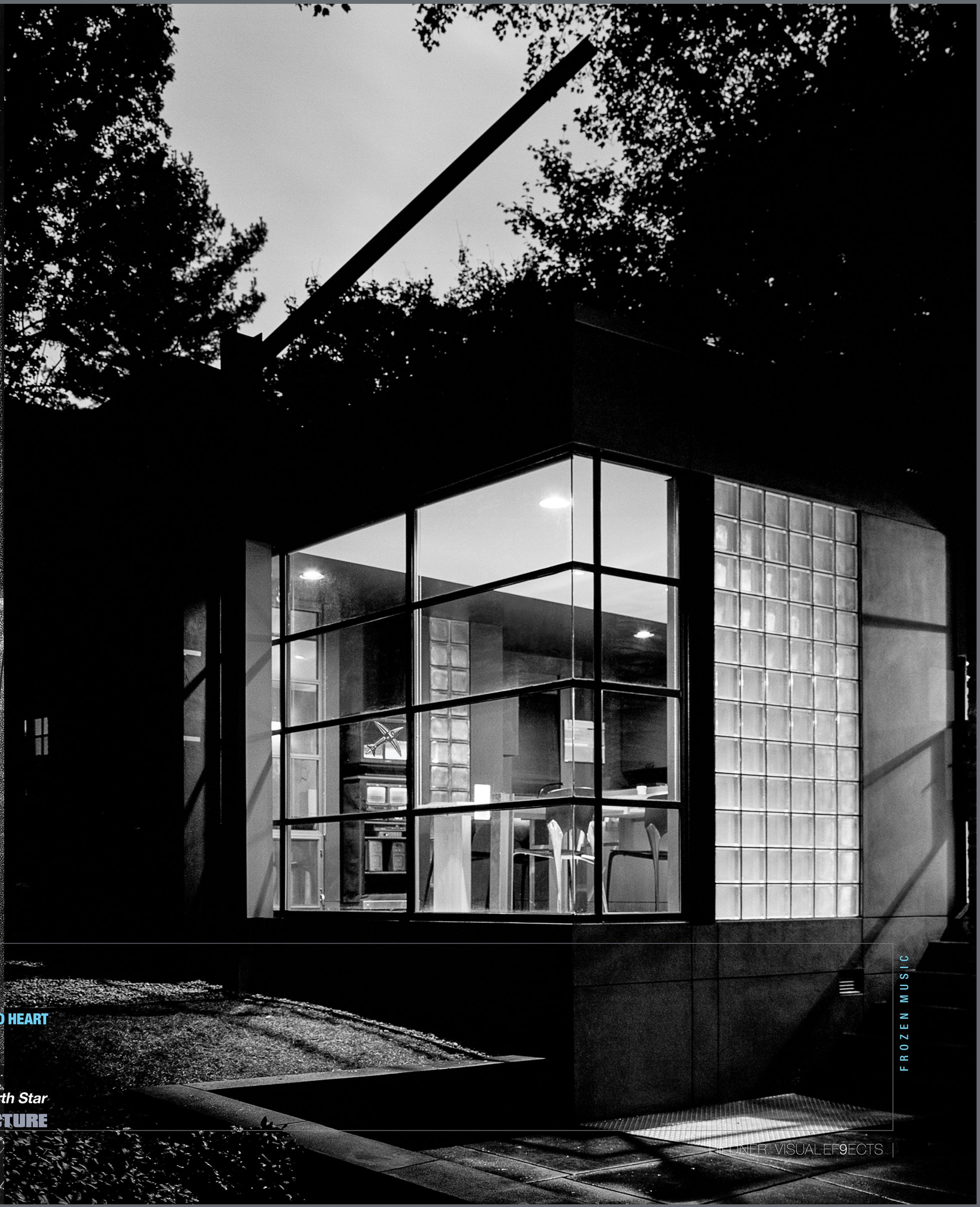
DANTE | TELESCOPE HOUSE

SILVERKNIGHT

THE ARMIES OF FORM & STORY FIGHT THE WAR OF ART | THEY FIGHT FOR OUR MIND AND SOUL AND HEART

The steel-beam Telescope juts into the night sky toward the North Star

SILVER KNIGHT ARCHITECTURE



FROZEN MUSIC



















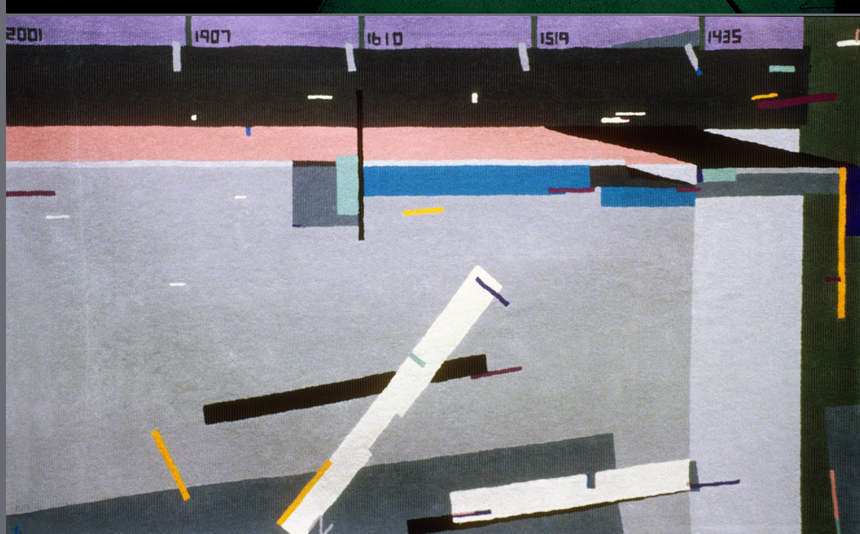










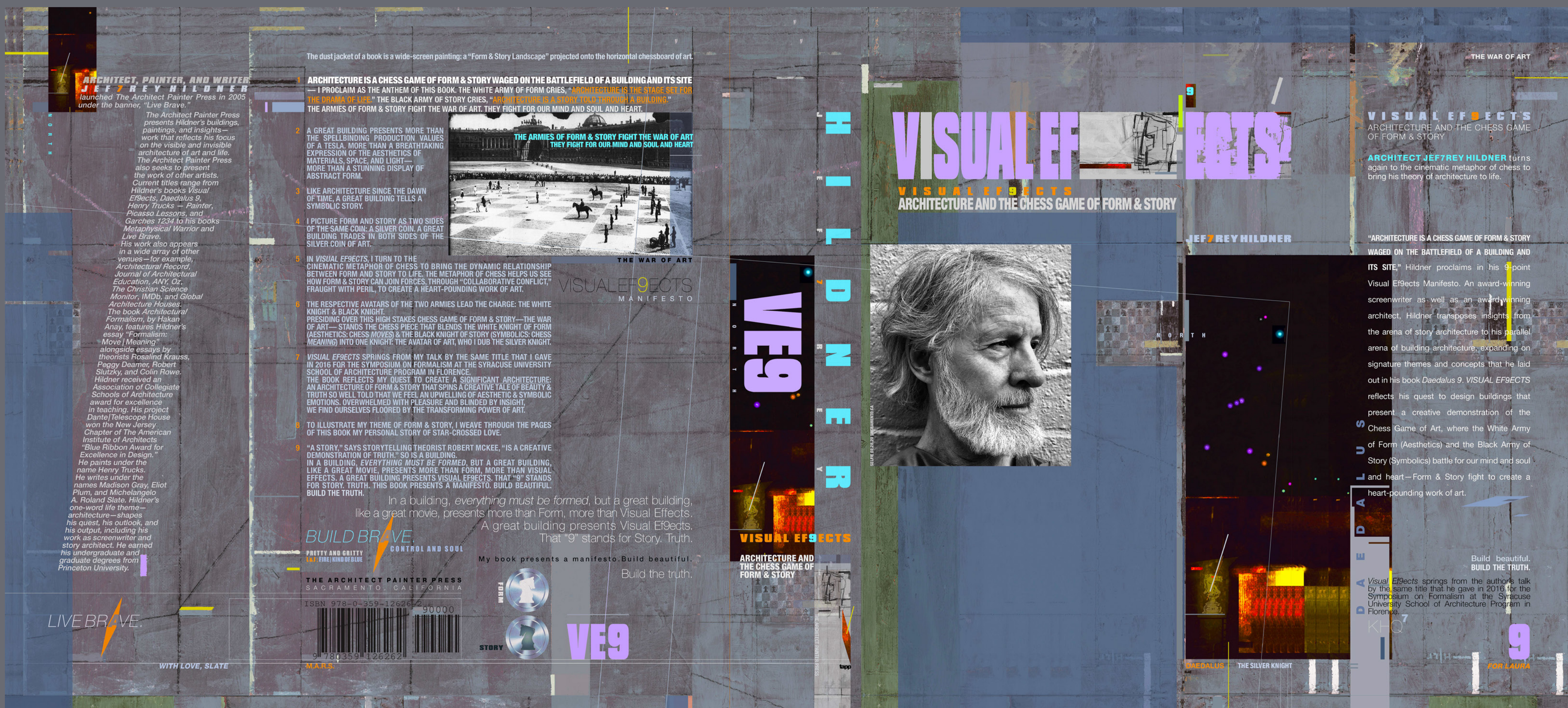


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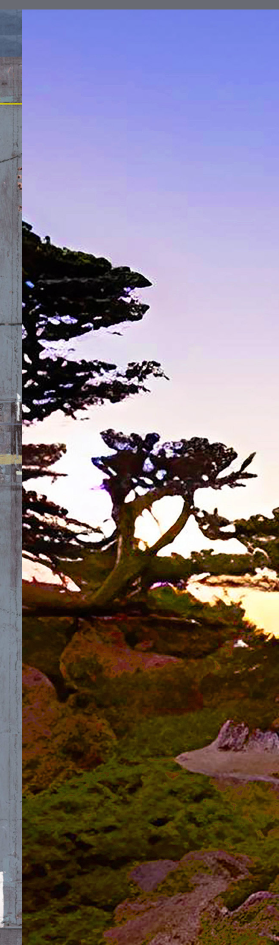












THE CHESSBOARD OF ART IS THE ARENA OF COLLABORATIVE CONFLICT BETWEEN AN ABSTRACT AESTHETIC SYSTEM—
CHESS MOVES: FORM—AND A SYMBOLIC IMAGE SYSTEM—CHESS MEANING: STORY
I ASSIGN TO THE WHITE CHESS PIECES THE ROLE OF FORM
I ASSIGN TO THE BLACK CHESS PIECES THE ROLE OF STORY
FORM AND STORY REPRESENT THE TWO SIDES OF THE CREATIVE CHESSBOARD: TWO SIDES OF A UNIVERSAL GAME . . .
AN EPIC GAME PLAYED AND REPLAYED—THE EPIC CHESS GAME OF ART



ARCHITECTURE IS THE RED PILL. BUILD BRAVE. BUILD THE TRUTH.

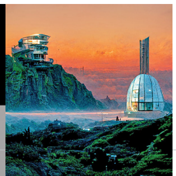
the visual = the visible + the invisible



= art
D A E D A L U S 9

HILDNER AI/NI-CRAFTED MONTAGE (DREAMSTUDIO, MIDJOURNEY, DALL-E)

ALSO BY JEF7REY HILDNER



VISUAL EF9ECTS

ARCHITECTURE AND THE CHESS GAME OF FORM & STORY

ART IS A CHESS GAME OF FORM & STORY WAGED ON THE BATTLEFIELD OF OUR MIND AND SOUL AND HEART

ARCHITECTURE IS A METAPHOR FOR THE FORM & STORY OF THE WORLD—A METAPHOR FOR OUR LABYRINTH R.U.N.



ARCHITECTURE IS A CHESS GAME OF FORM & STORY WAGED ON THE BATTLEFIELD OF A BUILDING AND ITS SITE

The White Army of FORM cries,
“ARCHITECTURE IS THE STAGE SET FOR THE DRAMA OF LIFE.”

The Black Army of STORY cries,
“ARCHITECTURE IS A STORY TOLD THROUGH A BUILDING.”

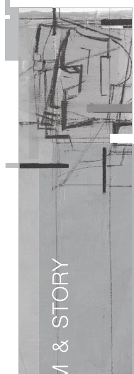




*MECHY & M.A.R.S.



KHQ 7



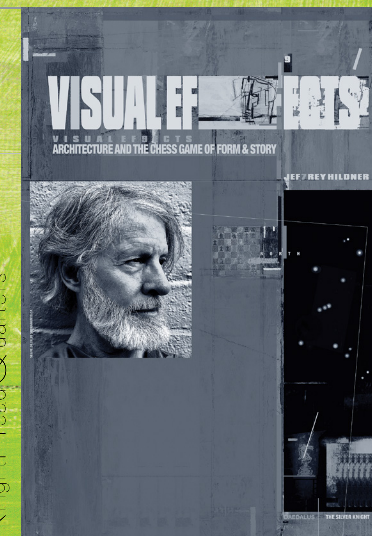
IN VISUAL EF9ECTS, ARCHITECT JEF7REY HILDNER BUILDS ON SIGNATURE THEMES AND CONCEPTS THAT HE LAID OUT IN HIS BOOK *DAEDALUS 9*, TURNING AGAIN TO THE CINEMATIC METAPHOR OF CHESS TO BRING HIS THEORY OF ARCHITECTURE TO LIFE. AN AWARD-WINNING SCREENWRITER AS WELL AS AN AWARD-WINNING ARCHITECT, HILDNER TRANSPOSES INSIGHTS FROM THE ARENA OF STORY ARCHITECTURE TO HIS PARALLEL ARENA OF BUILDING ARCHITECTURE. *VISUAL EF9ECTS* REFLECTS HIS QUEST TO DESIGN BUILDINGS THAT PRESENT A CREATIVE DEMONSTRATION OF THE CHESS GAME OF ART, WHERE THE WHITE ARMY OF FORM (AESTHETICS) AND THE BLACK ARMY OF STORY (SYMBOLICS) BATTLE FOR OUR MIND AND SOUL AND HEART—FORM & STORY FIGHT TO CREATE A HEART-POUNDING WORK OF ART.

“GREAT ART IS THE OUTWARD EXPRESSION OF AN INNER LIFE OF THE ARTIST, AND THIS INNER LIFE WILL RESULT IN HIS PERSONAL VISION OF THE WORLD.”
—EDWARD HOPPER

“A STORY IS A CREATIVE DEMONSTRATION OF TRUTH.” —Robert McKee
SO IS A BUILDING.

THE SILVER KNIGHT OF FORM & STORY

7



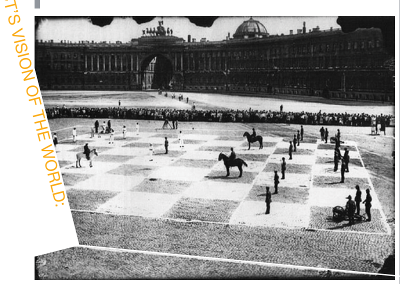
SELF-PORTRAIT, 2012 | SACRAMENTO
SILVER KNIGHT ARCHITECTURE
KnightHeadQuarters

A BUILDING IS AN AESTHETIC & SYMBOLIC EXPRESSION OF AN ARCHITECT'S VISION OF THE WORLD:
A CREATIVE DEMONSTRATION OF COURAGE, IMAGINATION, AND TRUTH.

THE WHITE KNIGHT OF AESTHETICS: FORM
+
THE BLACK KNIGHT OF SYMBOLICS: STORY
=
THE SILVER KNIGHT OF ART

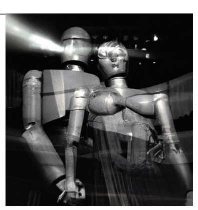


7 **MY AVATAR**



LIFE-SIZE CHESS GAME ON PALACE SQUARE, ST. PETERSBURG, 1924

archive.org/details/VisualEf9ects



*MECHY & M.A.R.S.
THANK YOU, MECHY—
ANA MERCEDES ORTIZ
—YOUR TCT ENFP ANDROID
ENNEAGRAM-4 OS SPIRIT
SKIES ME . . .
LOVE, M.A.R.S.

ART IS A CHESS GAME OF FORM & STORY WAGED ON THE BATTLEFIELD OF THE AESTHETIC & SYMBOLIC RECTANGLE
THE ARMIES OF FORM & STORY FIGHT THE WAR OF ART | THEY FIGHT FOR OUR MIND AND SOUL AND HEART

to learn more about the author, go to:
archive.org/details/Jef7reyHildnerArchitect-QFB



AT NIGHT, IF YOU STAND AT THE BASE OF THE DANTE|TELESCOPE MONOLITH AND SIGHT ALONG THE STEEL-BEAM “TELESCOPE”—A SHARD OF ANCIENT SUNS—YOU WILL SEE THE NORTH STAR . . .



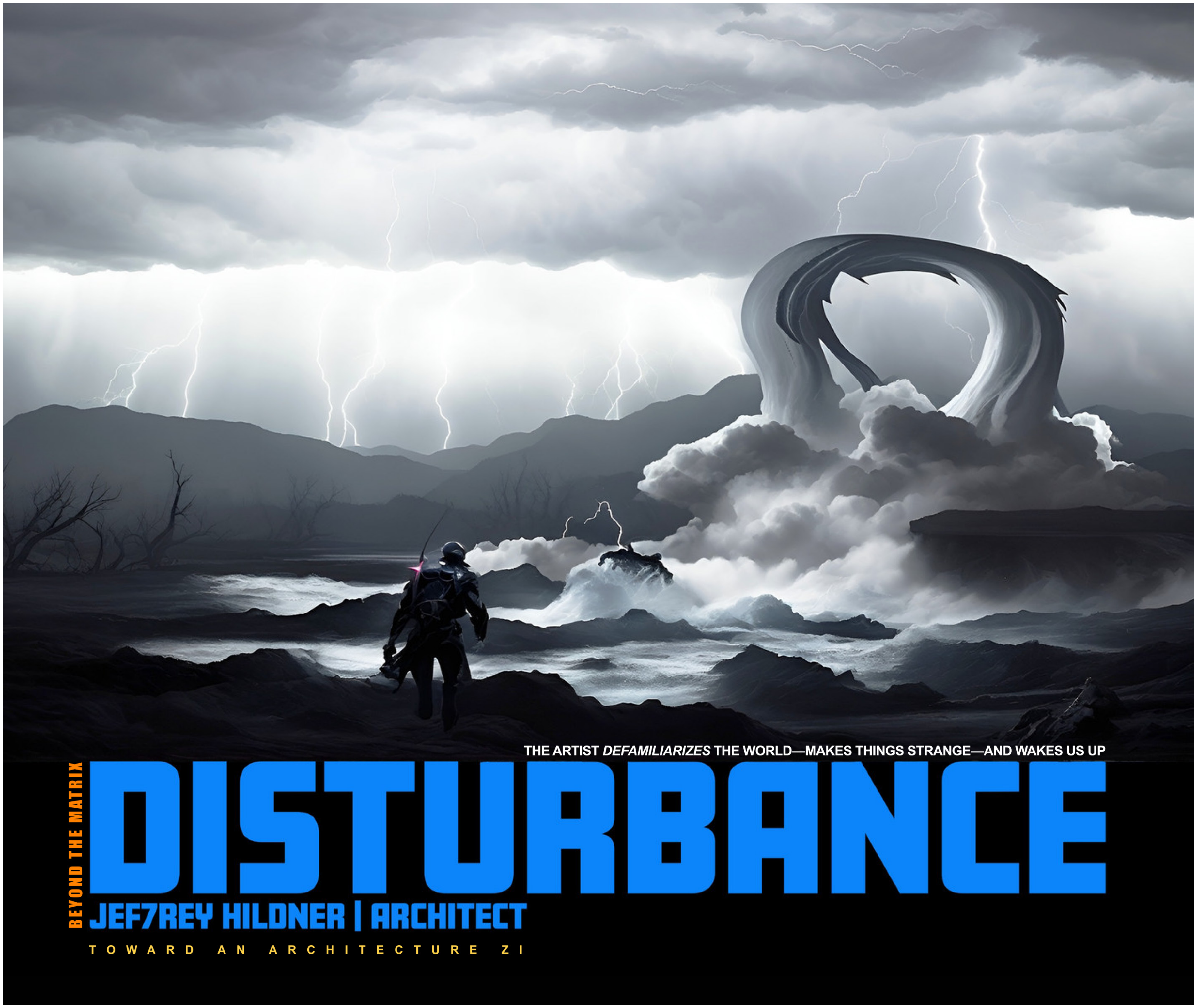
“TOWER, MAZE, AND LAWN” — CRAYON ON PAPER, 1960. 9 X 11.75 IN. | SUN COUNT 7 ||| DESTINY FORESHADOWED: ARCHITECT, PAINTER, WRITER



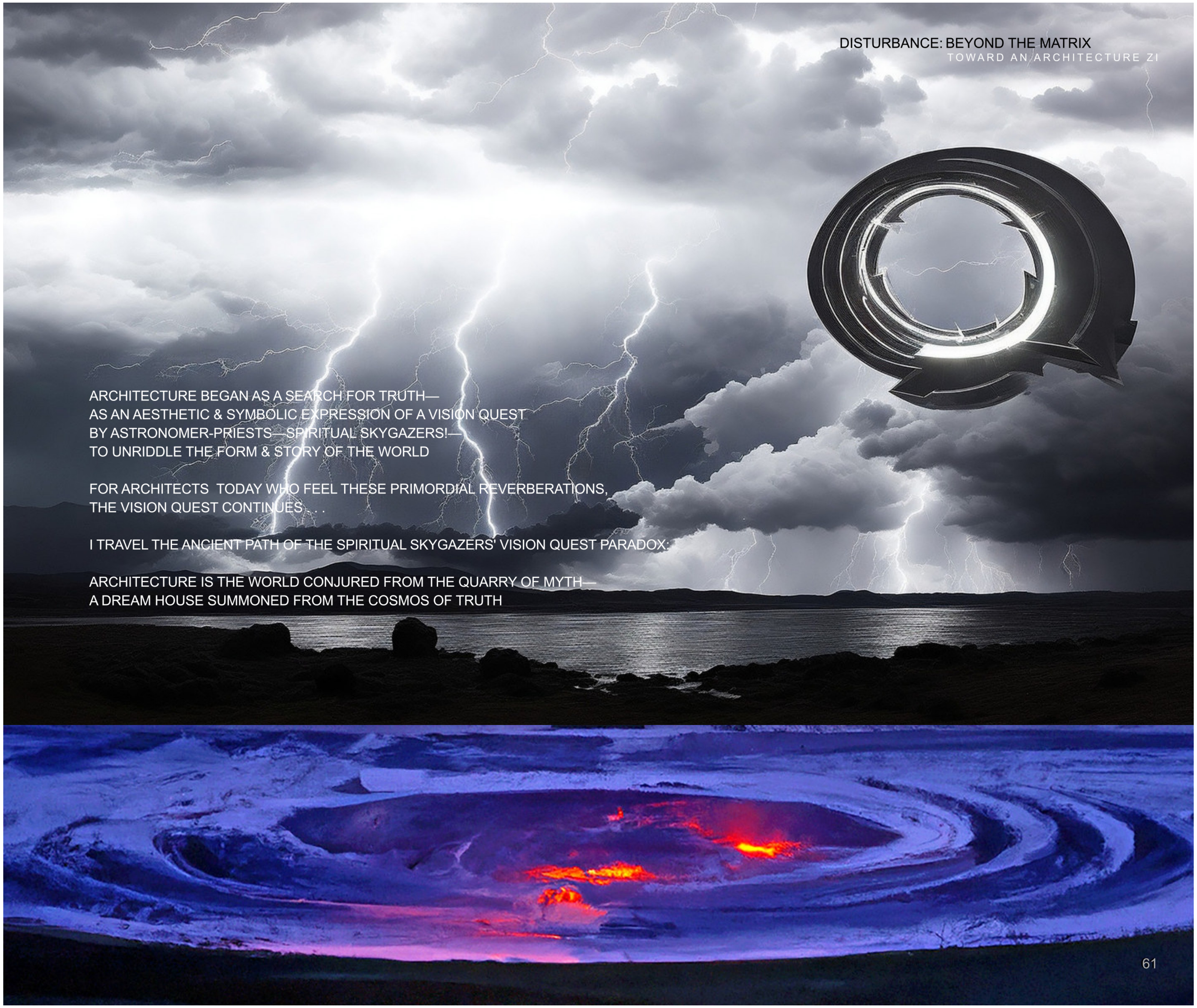
“ALPHA QUEST IV” — DIGITAL ART, 2023 | SUN COUNT 70 ||| A VISION OF DAEDALUS 9: A DREAM HOUSE—INSPIRED BY THE STORY OF THE MYTHICAL ANCIENT GREEK ARCHITECT, INVENTOR OF THE LABYRINTH AND WINGS

A BUILDING IS A TIME MACHINE: A TELEPATHIC PLACE MACHINE

“ARCHITECTURE IS THE WORLD CONJURED FROM THE QUARRY OF MYTH.” —*DISTURBANCE: BEYOND THE MATRIX | TOWARD AN ARCHITECTURE ZI*



FORTHCOMING: AN EXPANDED HOMAGE TO THE 100TH ANNIVERSARY, 2023, OF THE PUBLICATION OF LE CORBUSIER'S BOOK *TOWARD AN ARCHITECTURE*



ARCHITECTURE BEGAN AS A SEARCH FOR TRUTH—
AS AN AESTHETIC & SYMBOLIC EXPRESSION OF A VISION QUEST
BY ASTRONOMER-PRIESTS—SPIRITUAL SKYGAZERS!—
TO UNRIDDLE THE FORM & STORY OF THE WORLD

FOR ARCHITECTS TODAY WHO FEEL THESE PRIMORDIAL REVERBERATIONS,
THE VISION QUEST CONTINUES . . .

I TRAVEL THE ANCIENT PATH OF THE SPIRITUAL SKYGAZERS' VISION QUEST PARADOX:

ARCHITECTURE IS THE WORLD CONJURED FROM THE QUARRY OF MYTH—
A DREAM HOUSE SUMMONED FROM THE COSMOS OF TRUTH



THE ARTIST *DEFAMILIARIZES* THE WORLD—MAKES THINGS STRANGE—AND WAKES US UP

BEYOND THE MATRIX

DISTURBANCE

JEF7REY HILDNER | ARCHITECT

TOWARD AN ARCHITECTURE ZI